

Chagall



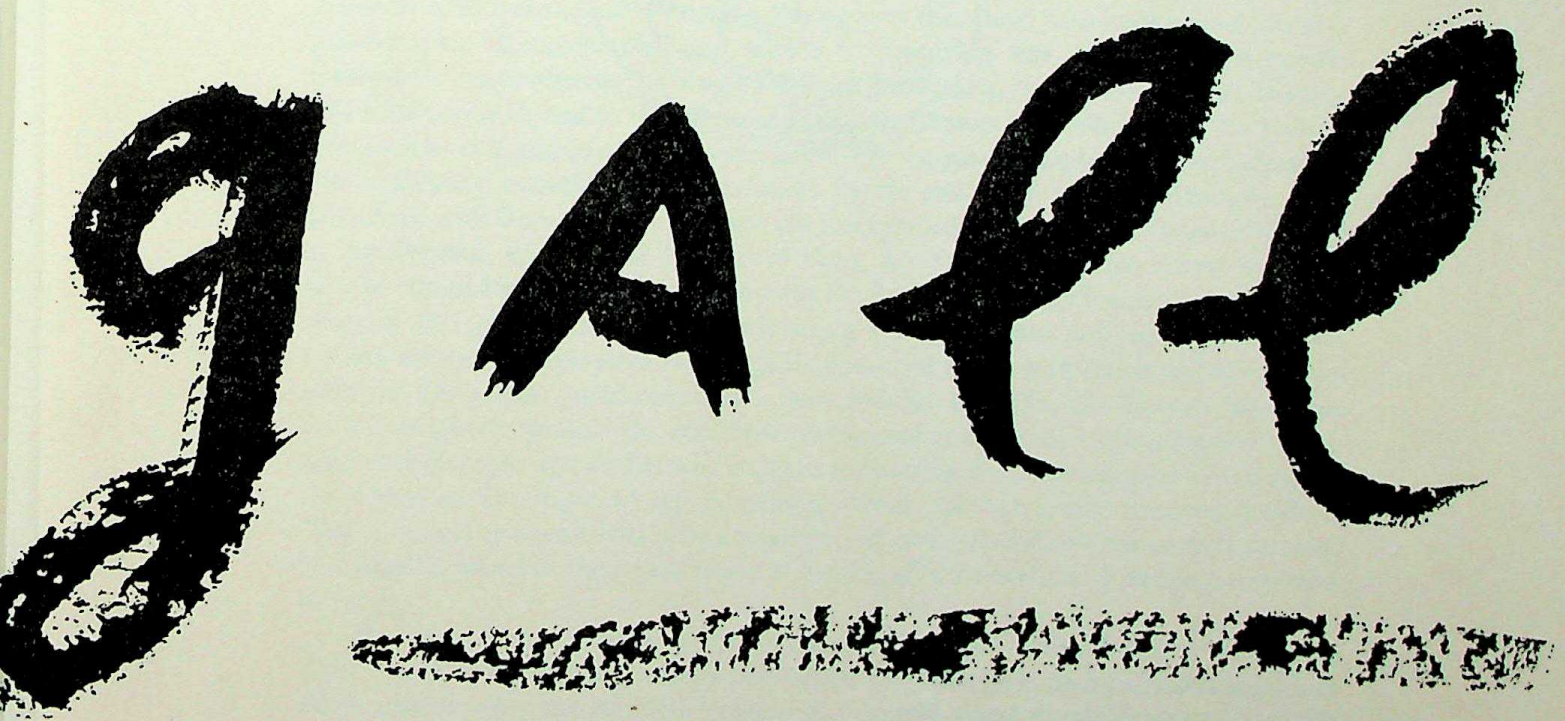


Marc Chagall

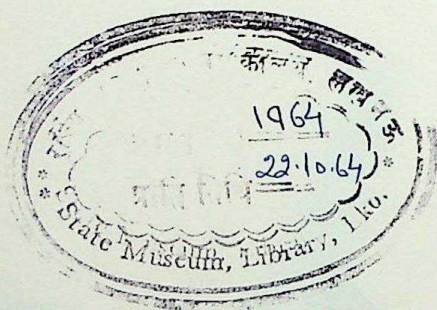
M A Z C

ch A

Franz Meyer



Thames and Hudson · London



First published in Great Britain 1964

Translated from the German by Robert Allen

All rights reserved

No part of the contents of the book may be reproduced without the written permission of
Thames and Hudson, London

Printed in West Germany by DuMont Presse, Cologne and Gebr. Rasch & Co., Bramsche
Bound by Kornelius Kaspers, Düsseldorf

Acknowledgments

I owe my thanks to the many lovers of Marc Chagall's art, collectors of his pictures, directors of museums, and art dealers throughout the world who have helped me with photographic documentation and advice in preparing this work. I am extremely grateful to the publishing house of DuMont Schauberg, its directors, Ernst Brücher and Karl Gutbrod, and to the house of Harry N. Abrams for planning this book on so generous a scale and in such a happy spirit. Of the many people whose collaboration was absolutely essential, I must mention Ursula and Gerd Hatje of Stuttgart, who helped me with the work from the very start and placed the fruits of their great experience at my disposal, and Camille Arnaud of Bern, for whose assistance I owe so much. One to whom I am particularly indebted is Dr. I. Silberstein of Moscow, who collected most of the new documentation concerning Chagall's years in Russia. Without his tireless research the chapters on Chagall's period of study with Bakst and his activity after the Revolution could never have been written. My wife, Ida Meyer-Chagall, the artist's daughter, handled the extensive photographic material. During years of incessant work she collected all that was required for putting the book together and compiled the Classified Catalogue of reproductions, which number nearly fourteen hundred. That technical assistance was only a small part of what she did, for she opened the door to Chagall's world in the truest sense. It is with all my heart that I dedicate this book to her.

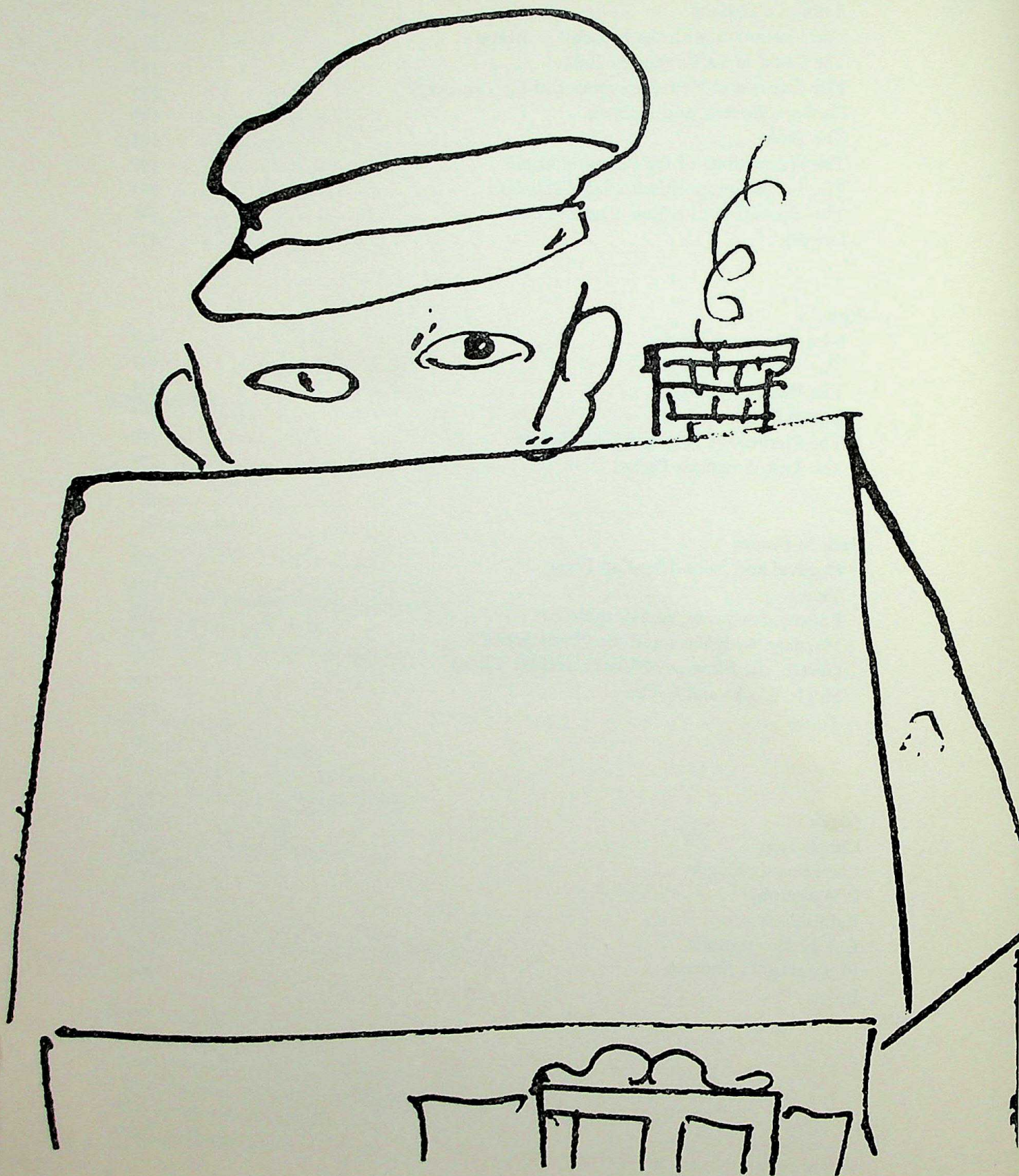
But what counts most is the help I received from the artist himself and his wife. They placed at my disposal a large part of the reproductions. Vava Chagall spared no effort searching for the material I required. I cannot overstress the importance of the many interviews I was granted by the artist in recent years. They afforded me not only numerous details on his life and work, but a fuller understanding of his art. For that I am deeply grateful to him.

Franz Meyer

Contents

Introduction.	9
Russia 1906-1910	
Vitebsk	21
Chagall at Pen's	43
St. Petersburg	49
At Bakst's.	59
From Narva to the Pictures of Couples	69
The Meeting with Bella	83
The Narrative Pictures of 1909/10 and the Last St. Petersburg Period	87
Paris 1910-1914	
Chagall's Fauvist Phase	95
First Encounter with Cubism	111
Preliminaries for the Major Works	131
Chagall in "La Ruche"	143
The Large Compositions of 1911	149
The Portraits	167
Golgotha	173
The "Cubism" of 1912	177
Figure Paintings and Dynamic Style of 1913/14	191
Russia 1914-1922	
Vitebsk 1914/15	217
Petrograd and the Revolution	243
The Academy. Chagall as Commissar for Art	265
The Works for the Stage	289
The Last Russian Period	303

Berlin	315
France 1923-1941	
Avenue d'Orléans	321
The Encounter with the French Landscape	337
The Cycle of La Fontaine's <i>Fables</i>	347
The Circus and New Experiences of the Landscape	355
Flowers, Lovers, and Animals	369
The Bible	383
Transformations of the Painterly Idiom	397
The Large Compositions of the Thirties	411
The Transition to a New Picture Form	421
Gordes	431
America	
New York and Mexico	437
The Pictures of 1943	441
The Pictures of 1944	451
Bella's Death	465
The Pictures of 1945 and <i>The Firebird</i>	469
The Last American Period	475
Back in France	
Orgeval and Saint-Jean-Cap-Ferrat	493
Vence	501
Pottery, Sculpture, and Graphic Art	519
Marriage with Vava and the "Paris Series"	529
Greece, the Flowers of Vence, and the Circus	547
Single Works and Cycles	563
Today	591
Notes	599
Chronology	616
Classified Catalogue	619
Bibliography	711
Exhibitions	731
List of Illustrations	739
Photographic Sources	764
Index	767



Introduction

Ever since the first world war Chagall has occupied an important place among contemporary artists and his influence and authority have steadily increased. The last ten years have added incomparably to his stature and now his fame has spread to more remote circles which formerly were not receptive to modern art. Indeed, Chagall seems to be one of the few painters whose names are household words in every corner of the globe.

One of the consequences is a change in the demand for a critical presentation and interpretation of his work. It is true that from the very start writers and critics of the first rank have been concerned with the essence of Chagall's art. But until a few years ago, most people were satisfied with its superficial qualities – the wondrous fairy-tale touches, the enchanting oriental atmosphere, the fantastic motifs. What is wanted today, instead, is an understanding of Chagall's world in its entirety, based on a comprehensive presentation. It is with a view to satisfying this need that the present work seeks to explore the roots of Chagall's art and the law that governed its evolution, to discover the artistic logic behind his apparent illogicality, and to determine the nerve centers round which his work revolves. Needless to say, a new attempt at interpretation must start out from those which already exist and put them to the test of the whole vast *œuvre* as we know it today.¹ Chagall himself has occasionally expressed his opinions, orally or in writing, on artistic problems and his own art. Many of those statements, in which the artist formulated his artistic aims, offer great assistance in the task of interpretation. But, of course, our first duty is to interrogate the *œuvre* itself.

Art lover and critic alike are anxious to acquire a thorough knowledge of that *œuvre*. The former wants to compare the pictures he already knows with others of the same period and with other sections of the artist's production, thus to deepen the impression received from an individual picture. The critic, instead, wants to obtain an over-all view of the *œuvre* in order to achieve a still better insight into its intrinsic organization and on that basis grasp more clearly the essence of each individual picture.

It is no easy matter, however, to acquire a thorough knowledge of Chagall's *œuvre*, for the number of his works and their dispersion over a wide area make it difficult to obtain a complete view. Even the many monographs already published and the important exhibitions devoted to Chagall's work in recent years have only covered a fraction of the total. One of the aims of this book is to offer the possibility of a more comprehensive survey. There can indeed be no question of compiling a

complete catalogue. But the selection we have succeeded in presenting here is so broad and representative in every sense of the word that it gives a very clear idea of the whole. The photographic material was collected by endless research all over the world. Much of it is entirely new and so surprising that in many respects we are tempted to speak of the discovery of an unknown Chagall.

This material has formed the basis for an attempt to establish a chronology of the artist's production. This is indispensable if we are to trace and consequently to comprehend the evolution of his art. But in Chagall's case the establishment of a chronology often raises serious difficulties. Not only does he repeat certain motifs at various periods, he also works over pictures decades after they were first painted, with the result that some of them, both in spirit and in manner, have their roots in various phases of his artistic activity. And even when such is not the case, it is often hard to determine the date of execution. The very dates marked on the pictures are not always a help, for they were often added years, or even decades, later and naturally the artist's memory was not always infallible.

Such difficulties have arisen in connection with the work of many other artists. In Chagall's case, however, their impact is enhanced by his deep-seated aversion to anything suggesting numerical precision. Chagall's conception of his own creative activity is adjusted to a rhythm which is not the regular passage of the years; it follows a course of events rather than one of time. For this reason, an attempt to establish the objective chronology of his *œuvre* often seems to him mere unprofitable pedantry.²

Chagall's personal idea of the order of his production is responsible for certain peculiarities in the dates he subsequently assigned to his pictures. Thus, certain calendar years stand out as exemplars and expressions of an entire period. For instance, the year 1911 inscribed much later on several gouaches covers a complex of output and experience extending in time far beyond the limits of that calendar year. The same may be said of 1914. Chagall was averse to breaking down such complexes.

The discrepancy between "subjective" and "objective" dating is especially striking in the pictures painted in Paris between 1910 and 1914. The artist has repeatedly stressed in conversation that the works produced during that period form a unity and were done "almost at the same time." What he means is that he sees them as the result of a single creative act which cannot be measured in days or years. This makes even their serial order meaningless.

This "subjective" view of the evolution of Chagall's *œuvre* may, however, be offset by an "objective" one, for Chagall never worked in a vacuum, sealed off from his environment. Indeed, especially during the period in question, he lived amid the intensely artistic atmosphere of Paris in close, unbroken contact with numerous painters of the Cubist generation. Even if the influence of this environment was limited to external stimuli, it must be taken into account. Moreover, quite apart from its relationship with the outside world, Chagall's art has its own peculiar logic of development, to be understood as an alteration of the relation of form to form, of form to color, and of form and color to the subject of the picture. For this reason, the historical chronology is also significant in respect to the temporal "complexes" of Chagall's artistic production.

Luckily, not all his pictures are equally difficult to date. A number of exhibitions afford exact references for even some of his early works and there are pictures on which the date was inscribed not decades but only years later, when Chagall's memory of the extrinsic circumstances of their execution was still vivid. These indications permit a chronological grouping of the works which finds its confirmation in stylistic criteria. That is the method followed in the compilation of the Classified Catalogue, which aims at giving an idea of the stages of Chagall's artistic evolution. When the stylistic

diagnosis was at variance with the date marked on a work, in most cases the style prevailed for the reasons set forth above, except where an explicit statement by the artist provided proof to the contrary.

There is another remarkable fact that must be taken into account when fixing dates – namely, that in Chagall's mind, one calendar year continues far into the next, sometimes as far as summer or even autumn. It may be assumed that when Chagall was a child, the Christian division of the year had a purely abstract significance.³ More important in his eyes was the school year, and, later, when he moved to the capital, the working year, interrupted by the summer holidays. Consequently, when he fixed a date from memory, the year came to coincide quite naturally with the "concrete" division of time from summer to summer.

Moreover, many events of his life cannot be dated with certainty. Time, as we remember it, always seems longer or shorter than it really was. In Chagall this "plastic" quality of time is particularly striking. It is only on the basis of documents of all sorts that even in the extrinsic sense the course of his life can be plotted exactly.

It is almost symbolic of Chagall's antipathy for figures that even the year of his birth is not known with certainty. All official documents prior to 1910 – and indeed all later ones – say he was born on July 7, 1887. But Chagall himself subsequently questioned the correctness of that date. He recalls, in fact, that as a boy he heard his parents discussing how to deliver him from the threat of military service which, lasting as it did for seven long years, was something to be feared and hated. An only son was not liable for military service, nor was the eldest son of a family in which the next was born a certain number of years later. When this condition was not fulfilled the date of the eldest son's birth was often altered in the official records on the payment of a "consideration" to the registrar. That was what Chagall's parents were discussing. Should one therefore assume, as some authors do, that 1887 is a faked date and 1889 the right one?⁴ There are a number of facts that point to the contrary. First of all, in 1889 a sister was born; she and the painter would have been twins. Secondly, the director of the Art Academy in St. Petersburg, which Chagall attended from early in 1907 to summer of 1908, endeavored successfully to obtain the postponement of his pupil's military service. This would have made no sense had Chagall already been dispensed; it also implies that he must have been close on the call-up age, namely twenty-one years, at that time.⁵ Earlier, Chagall usually accepted 1887 as his birth year. It appears in his unprinted *curriculum vitae* of 1921 and in a brief biographical note in Waldemar George's book on Chagall published in 1928.⁶ It may therefore be assumed that in all likelihood the official date of 1887 is correct.

Needless to say, a study of Chagall's art cannot be achieved simply with dating the events of his life and establishing the chronology of his *œuvre*. Those details should enable us to feel more clearly the rhythm of its evolution and, from the temporal angle, to penetrate the artistic structure of the individual works. But every effort in this direction encounters unforeseen difficulties that are typical of Chagall.

Some of these difficulties derive from the closeness of the painter's life and his art. How true he feels this to be is shown by a maxim – "Painting should never become a job" – which he coined in the midst of an intensely creative period when he was "on the job" from morning to night. But that job was his very life, not a mere occupation, not an exercise of manual skill, not a "trade."⁷ What Chagall means is that all real art is the fruit of a vital urge; it is conditioned by life at every instant and reacts in turn to life. Thus he says, "As an artist, one does not learn a craft but 'life'; this then transforms the work." What counts most for him is the symbiotic relationship in small things and in big, in the rhythm of the ages as in that of the day. Hence, when we seek to retrace Chagall's evolution the thread must lead from one to the other.

More difficult still are the problems involved in describing Chagall's method of working and, as a result of that method, the complex entity of each work. Time and again we find oils and gouaches of almost traditional tone in which the form and the content, the subject and its treatment, may be kept apart and observed separately. As a rule, however, that simple schema fails. The imagery is not the subject, but constitutes, no less than the color and the form, a structural element of the picture. The analogy between its function and that of the form and the color warrants its being vested with a "formal" significance. Likewise, the basic moods expressed by the work as a whole are embodied equally in the form, the color, and the imagery. And even where the symbolic significance of the imagery is more apparent, color and form must still be understood as symbols, namely as a means for representing a spiritual reality that cannot be expressed in any other way. Thus, all the structural elements of the picture always present both a formal and a symbolic aspect.

At one's first encounter with Chagall's art what seems most extraordinary is its highly "symbolic" character. Certain figures as well as objects – pairs of lovers, animals, a wall clock, flowers – occur in his pictures in what appears to be a free arrangement, emancipated from the customary visual context. As in modern lyric poetry, the various images operate in isolation, severed from their usual setting, and arrange themselves as independent elements in their new environment. In this way, each element of the picture, lifted from its environment, achieves a new significance; it no longer stands only for itself as part of our visual reality, but also for "something else." This visual metaphor may be called a symbol if we restrict the use of the term to an arbitrarily placed sign whose sense rests on a convention. Consequently, in this study the term symbol, apart from the "symbolic" nature of color and form, signifies a spontaneously developed exponent that offers the possibility of rendering ideas that cannot be represented in any other way. Modern psychology, ethnology, and general symbology⁸ have adopted a similar concept of the term symbol which, by its use during the last few decades, has lost the "symbolistic" overtone that is apt to cause misunderstanding. On the other hand, we may accept offhand the shades of meaning which the term conveys in accordance with present-day usage. And we must not attempt to pin it down too strictly, for even in Chagall's pictures, the relation between exponent and idea is not defined once and for all – only a somewhat "flexible" term can cover every aspect. It constitutes the frame which must be filled only gradually with more precision.

Nevertheless, the use of the term postulates the following condition. Art in itself, not merely a particular artistic manifestation, renders a spiritual reality that cannot be conceived in any other way, and is therefore, to that extent, a symbol. The artist may, however, enhance this general character by laying special emphasis on the "symbolic" element. Whether that occurs and how it occurs depends on the artist's intention at the moment.

But, compared with the symbolic media formerly employed by painters, Chagall's pictures have a peculiar character of their own, which, when he executed his earliest works, was entirely new. In this sense, André Breton wrote that with Chagall, "and with him alone, metaphor celebrated its triumphal ingress into painting."⁹ The hermetic symbolism of Chagall's early Russian works of 1908–1910 and the more obvious symbolism of the pictures he painted in Paris after 1911 are just as distant from the "archaeological" trends of the early Jarry and the Nabi as from the cool ecstasy of Redon's vision, Munch's symbolic psychological paroxysm, or Van Gogh's fateful, all-consuming experience of the spiritual depths. There are only two artists whose symbolism would seem akin to Chagall's, namely, Gauguin and Henri Rousseau.

Gauguin exerted a real, lasting influence on Chagall. His œuvre is one of the springboards of Chagall's art, for in it Chagall found a determination to enhance with



chagall. .9.4

every possible means the symbolic character of a painting. Gauguin's penchant for the Primitives reminded him of his own relationship to the world of his birth, as yet unspoiled by modern rationalism. Even today he often says that Gauguin was "the only revolutionary" of his time. We must, however, point out an essential difference between Chagall's "symbolism" and Gauguin's. The latter borrowed most of his symbolic motifs from the domain of an alien faith. They did indeed permit, legitimating the antirational by their mere presence, the splendid unfolding of a "symbolic" form that has an immediate impact, but they themselves do not play an active part as do those in Chagall's works after 1908 and still more forcefully after 1911. In contrast to the motifs employed by Chagall, they have the value of citations but lack the dense significance that characterizes genuine symbols.

Henri Rousseau is a different case. It is true that Chagall was not at all influenced by his work. Yet, in their entirety and their individual symbolic motifs (*e.g.*, the fighting animals) Rousseau's pictures show the same unmoving, metaphorical force that characterizes the symbolism of Chagall's early works. The symbolic themes frequently used by both Rousseau and Chagall derived from the distant past. They were not, however, borrowed from other painters but were drawn from the fund of images that persists in every human being as part of a primary memory.¹⁰

The same unmoving, metaphorical force in Rousseau's virgin forests and Chagall's early Russian scenes is found in the empty spaces Chirico painted from 1910 on. From them, a course of artistic development may be seen proceeding to Max Ernst's early Dadaistic works and to Surrealism. Indeed, the form of the symbolic figuration in Surrealism is anticipated in Chagall's pictures. He can therefore claim to have been a Surrealist before Surrealism. Nonetheless, the spirit of Surrealist art is quite different from that of Chagall's antirationalistic paintings after 1908. Different are the point of departure and the artistic intention; different above all is the notion of the use of metaphor in painting. Unlike the Surrealists, Chagall never employed it for its own sake. "One cannot make a picture *with* symbols," he often said. "If a work of art is absolutely authentic, it naturally contains something symbolic, as in Klee, Grünewald, Mozart. One must not start out with the symbol but *reach* the symbol. Symbolism is inevitable."

Should we then interpret this symbolism? "Judge me by form and color, by my philosophy, not by the separate symbols," says Chagall.¹¹ But if we obey this order to the letter, we close some of the doors to the vast edifice of Chagall's art. Moreover, Chagall's "symbolism" is far too obtrusive a phenomenon for us simply to take it in our stride. Yet, it must by no means be considered as an independent, isolated phenomenon. There is no question of explaining certain symbols or of giving all our attention to the symbolic aspect. Like all analyses of the form, the various interpretations must be understood as mere pointers to the intangible entirety of the work of art. "My symbolic poetry," says Chagall, "is unexpected, oriental, situated between China and Europe – but it is not always necessary to stress its symbolism." This caution is especially valid for the interpretations based on the analogy between his figurations and older symbolistic pictures. Undoubtedly Chagall's symbolic elements achieve greater depth and evidence by comparison with the images and conceptions we know from mythological research, ethnology, analytical psychology, and general symbology, but every symbol belongs to its own intrinsic significatory context and cannot be translated lightly into another. One such *intrinsic* significatory context is constituted by Chagall's art. For that reason, the meaning of a given symbol may only be taken as a sort of correspondence and never as a literal definition in the interpretation of his pictures.

There is one thing that must not be forgotten when interpreting the formal and symbolic aspects of Chagall's art: what we look at are merely means and as such are

subordinate to an intention that aims further and higher. Aim and purpose of a picture are neither the formal beauty nor the inner experience represented by the symbol. A work by Chagall finds its fulfillment in a spiritual reality of a peculiarly ambivalent nature, which the artist himself calls other reality, unreality, or suprarreality. The purpose of a picture is not the realistic rendering of either the form or the symbol, the inner world or the outer world. Undoubtedly, what aims beyond polarity evades definition. It can only be comprehended negatively as the opposite of what is rational, static, of this world. But we find reflections of what is irrational, dynamic, other-worldly in the work of art itself. There it appears as the contradiction of every statement, the shattering of every certainty, the questioning of every belief. In a general way this beyond may also be defined as the place where picture and beholder meet, the place of the real dialogue. Here the aesthetic breaks through its autarchy and wins its freedom to humanity.

Does not all art aim beyond itself toward a region which obeys other laws? Undoubtedly. But Chagall has good reasons for explicitly speaking time and again of this overstepping the barriers; it is the aim, from the very start, of every brushstroke, every form, every shade of color in his pictures. Any statement on Chagall's art is only valid under a certain aspect – the "formal" or the "symbolic" – and must always be qualified. In the same way, all individual statements taken together are inaccurate in the last resort unless they leave open that passage across the barrier. Hence, every restriction to the "symbolic" or the "formal" aspect leads to misunderstandings and to peculiar errors of judgment. The form observed in isolation, without reference to the intrinsic character of the work, seems lax and clumsy; the isolated imagery, illustrative and anecdotal. It is only when the critic pays due attention to the essential "beyond" that he can understand the peculiar nature of the painterly media in Chagall.

Here is the place to speak of Hasidism,¹² that revival movement founded in the middle of the eighteenth century by the mystic Baal Schem-Tov which won over a large segment of the Jewish population of eastern Europe.¹³ The painter's parents, like most of the Jews of Vitebsk, were Hasidim; the spirit of Jewish mysticism is one of the fundamental sources of Chagall's art. In asserting this, we have no intention of claiming him to be the interpreter of a religious universe: he did not turn back toward Hasidism in order to become its painter. On the contrary, he lapsed from the movement in order to paint and only to paint, independent of any movement or any doctrine. But the Hasidic spirit remains nevertheless the sustenance and the foundation of his art.

Hasidism is linked to the wisdom of the cabala, that is, to the mystic interpretation of the Bible. Like many latter-day movements, it appeals to the people; the message of the doctrine is adapted to all. However, in Gershom Scholem's words, the cabala is no longer pure theosophy but rather a mystic psychology.¹⁴ "In himself, when he descends into the depths of his own being, man proves all the dimensions of the universe." For the Hasid, spontaneous emotion is as important as the Law or the Ritual. Modest and submissive on workdays, he lets his heart speak on holy days. Thus, the synagogue retains the music of voices and instruments, and even the dancer's step. The soul surges up toward God like a flame. The true reality, ceasing to be confounded with the wretched here and now, is revealed in the splendid fullness which is hidden behind "things" and accessible only to a sympathetic soul that has put aside all obstinacy. In Chagall's art this ecstatic movement of the soul is mirrored in forms which are never at rest, and in the pulsing, breathing flow of his color. "Chagall's dynamism is the very dynamism of the Hasidic dance," wrote B. Aronson. Like the dance, it is "not a brutal outbreking, but a sinking into one's inmost depths."¹⁵

Many a Hasidic teacher has considered reason, and reasonable conduct, to be genuine obstacles to the knowledge of God. Thus, the followers of Abraham Kalisker,

a disciple at one remove from Baal Schem-Tov, used to make themselves noticed by "throwing somersaults in the market place" and indulging in "all sorts of nonsense in public."¹⁶ Does this not make us think of Chagall's acrobats and circus artists? They too illustrate the primitive enthusiasm that leaves no part of a man's being insensible to this power.

On the other hand, for the Hasid, the exterior world is never a foreign reality accessible by abstract thought alone, nor a simple substance of which one may dispose as one likes. "Everything natural can be made holy," writes Albert Schulze Vellinghausen, in the spirit of Martin Buber. Chagall succeeds at this sanctification "by an amazingly direct apprehension of things, thanks to a sensibility of his intelligence that maintains its naïve force," and "to the powers of a palette and a content in which the creative processes seem themselves to be mirrored."¹⁷

In Hasidism, it is not only scholars and lawyers, those who have time and opportunity for long studies, who can come to know God. Richness of heart can surpass all science and all piety, just as it may in the Gospels. The weak man, too, perhaps especially, has the right to a Divine answer. Chagall has often painted old men bent by years and toil, dressed as beggars, their faces full of sadness. Yet it is not their material misery, nor their exhaustion, nor their desolation which touches us; rather, beyond all social sympathy, the inner force which emanates from these men, enveloping and transcending in them all travail, all weariness. The peace which surrounds them is the expression of an interior life, doubtless without words and even ideas, but saturated completely with that "second reality" which is behind things. Chagall had early understood that power and self-assurance can only constrain a true and living relationship with reality; he who wishes to master the world alienates himself from it. That essence is revealed instead to the weak man, to those who take pain onto themselves.¹⁸

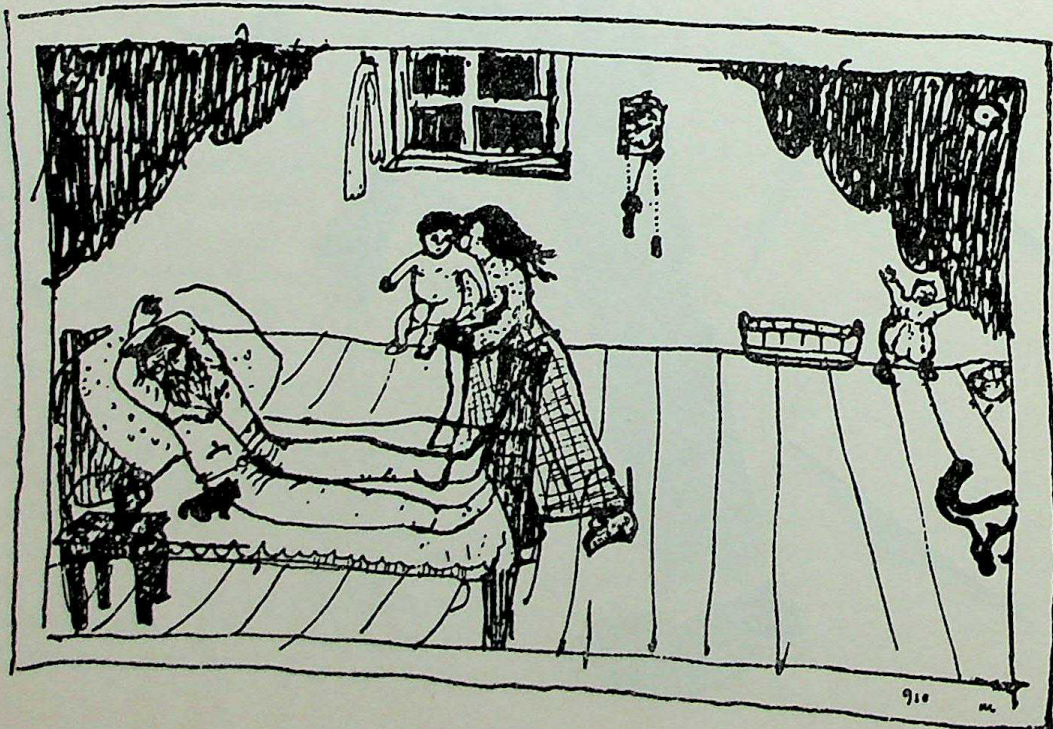
This concept illuminates the painter's attitude toward Christ. In his youth, "the pale form of the Crucified"¹⁹ had troubled him. "Christ is a poet," he also said later, "one of the greatest – through the incredible, irrational manner of taking pain onto himself." In this act, which transcends human possibilities, Christ seemed to him "the man possessing the most profound comprehension of life, a central figure for the 'mystery of life.'"²⁰ Between 1909 and the present, he has painted a large number of pictures of Christ.

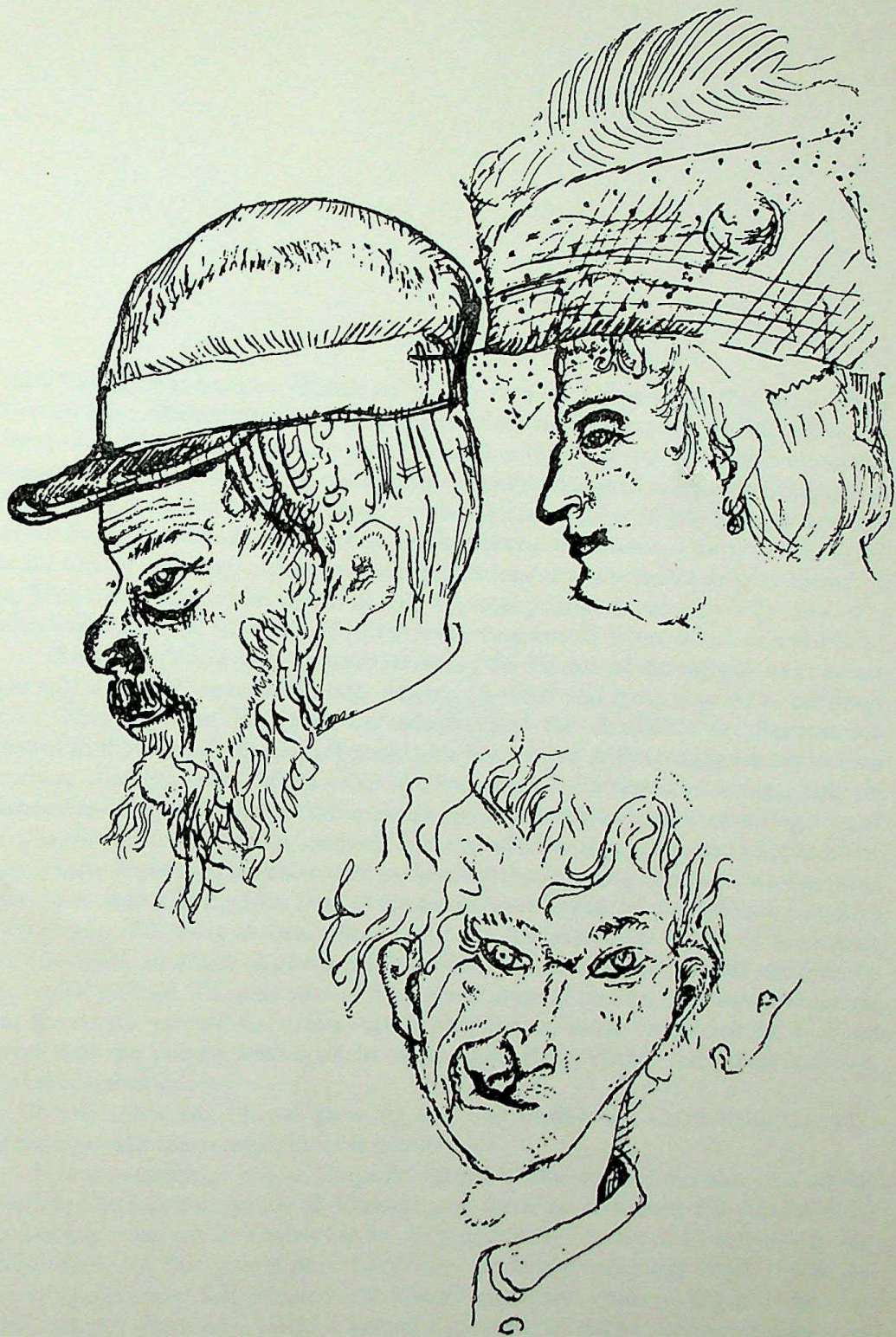
This importance of the crucified Christ is connected with a curious evolution in recent Jewish thinking. Christ has preoccupied numerous Jewish artists and thinkers, not so much as the founder of Christianity, as one within the perspective of Judaism.²¹ For Chagall, too, Christ remains a Jew, as he explicitly stresses in the symbolism of the Crucifixions painted since 1938. Christ is not the Son of God: the Passion is not a chapter in religious history, but the incredibly lonely, unnatural, irrational act of one of the greatest of men.

Chagall could discern in his father a reflection of this spirit of sacrifice, but he recognized in it an aspect of his own nature as well, although he was imbued with a totally different disposition besides: the unwavering desire to become someone, to make something of his life. His mother's enterprising spirit influenced him no less strongly than did his father's tranquil introversion. The contrast between the two produced a dichotomy which is characteristic of Chagall and is expressed in both his life and his work. Sudden is the transition from volition to passivity, from a forceful, decided state of mind to a weakness that evades all decision. *Je suis sûr – je doute* (I am sure – I doubt), he says with a significant coupling of opposites. In Chagall's work the two moods are like the warp and woof of a mysterious fabric. Every clear, definite artistic statement contains a contrasting element that negates it; every action implies a reaction; every construction, a destruction. The realization of a work of art may



demand planning, labor, and an effort of the will, but if it is to find its message in "reality," if it is not to be numbed in superficiality, all the external logic of positive act and word must be broken down, dismantled, thrown out of gear. This is the core of Chagall's aesthetic. Needless to say, doing and undoing, making and marring are not necessarily successive phases. They can seldom be isolated in a work of art, but every genuine artistic act necessarily contains both at once. Only in that way can it be a statement on life itself, that mysterious, real-unreal phenomenon which can perhaps be mastered in a rational-logical fashion in its various facets but never be represented in its entirety. If the artist confronts reality with self-assurance, trusting in his skill, unawed by his task – without weakness in strength – he cannot but fail. The subject of his picture remains a fragment of copied or imagined reality – a chair, a triangle, or an old wall – but it never becomes an image of reality as a whole. In all the artists he most revered, from Rembrandt to Klee, Chagall pierced through their sureness and mastery and perceived the anxiety and inward awe they felt when face to face with reality.





Russia 1906-1910

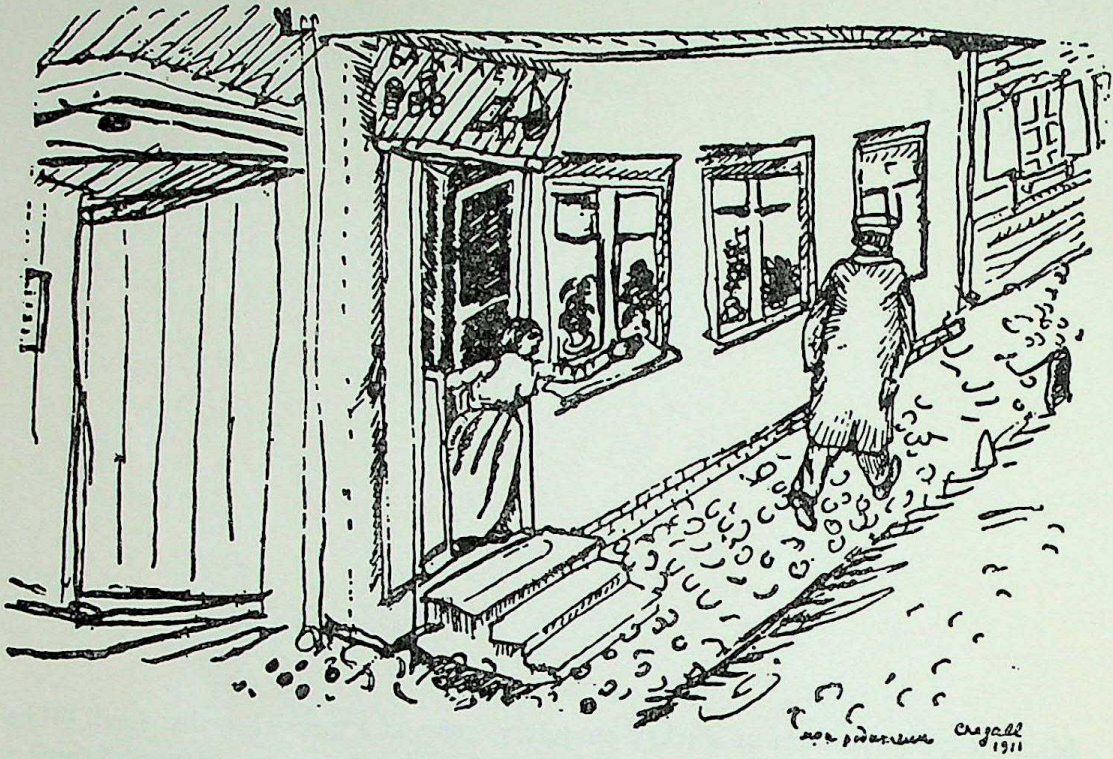
Vitebsk

Marc Chagall was born in Vitebsk on July 7, 1887, at a time when that small White Russian town, situated where the Vitsba flows into the Dvina, was passing through a phase of rapid development.¹ Its river port and railway junction made it an important trading center and a number of small industrial undertakings had established themselves there. Jews were permitted to settle in Vitebsk, as in other White Russian towns – which they were not allowed to do in St. Petersburg or Moscow – but only within the urban district. Although subject to strict regulations as to the trades they could engage in, Jews nonetheless made up about half the total population of 48,000 in 1884. The other inhabitants of Vitebsk and its environs were mainly White Russians and Poles.²

Though trade and industry were booming, the Vitebsk of the eighties and nineties was still a modest, provincial town. Among its finest and most impressive buildings were thirty churches, including the cathedral and the church of the Resurrection erected in the fifteenth century. It could also boast some sixty synagogues and Jewish teaching establishments. Of the other approximately eight thousand houses, only six hundred and fifty were of stone; the rest were timber structures of the type figuring in many of Chagall's pictures and still common in the smaller Russian towns and villages. Some were simple frame cabins; others were well-built and painted log houses with ornamental carving on lintels and gables. Few of the streets were paved, so that when it rained, as it frequently did, most of them were muddy and full of puddles. Many of the houses had backyards in which chickens scratched for worms, or small gardens enclosed by the typical palings. The only part of the town that could claim a truly urban character was the center, namely the streets surrounding the cathedral on the left bank of the Dvina and the railway station on its right bank. Everywhere were small factories, workshops, and stores.

It was there that Chagall grew up and that small-town world found its way, characteristically transmuted, into his pictures.

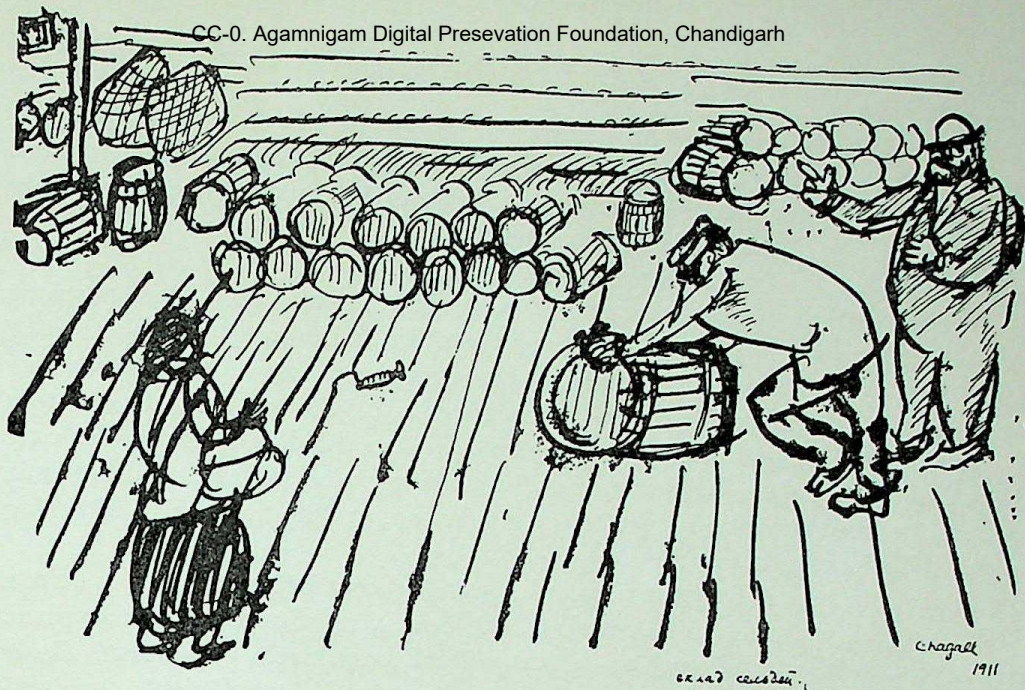
A few generations earlier Chagall's forebears had come from the area of the Mogilev Government (south of Vitebsk) and when he was born the official notification was made not in Vitebsk but in the proper native parish of Dobromisle in the Orche district of that government. Originally, the family name was Segal. It was the painter's father who first changed it to Chagal, and Marc, when he began to sign his name in Latin characters, added a second l in order to justify the pronunciation in



French. "What I should have liked best," he says today, "would have been to write the name with three ls." Segal is a very common family name in White Russia. Therefore, we cannot say with certainty that, as legend has it, Hajim Ben Isaac Segal, of Slusk, who in the eighteenth century decorated the timber synagogue of Mogilev with a cycle of murals, was an ancestor of Chagall.³ Though neither in style nor in iconography do they show the slightest affinity with the latter's paintings, the mere existence of that putative "ancestor" does prove that even in earlier times the Jewish ban on pictures was not always enforced and that modern Jewish art is not devoid of tradition.

From Chagall's description of his parents we learn a great deal about the family circle in which he grew up. Those parents (pp. 19, 27) were quite opposite in character. The father, Zahar, was a quiet, shy man who just managed to hold his own in life; the mother, Feiga-Ita, was a woman of irrepressible energy, bustling and sociable, always on the move. The etchings done later for *My Life* show the couple in all their physical contrast – the father, tall, bent, imbued with a gentle, pervasive melancholy; the mother, small and sturdy, bursting with life and activity.

His grandfather, David Segal, had been a teacher of religion but apprenticed his two sons to plain working-class people, Zahar to the herring-monger Jachnine, and Zussy to a hairdresser. Chagall's father worked his whole life long in the same job. Day in, day out, he trundled the heavy barrels of herring of various provenance around Jachnine's vast warehouse, displayed the goods to customers, and delivered the barrels to the railroad station (p. 23). He was not very strong and the hard work was an extraordinary drain on his energies. Every night he came home dead tired, so tired, indeed, that, as Chagall says in *My Life*, he sometimes fell asleep at table. His father's image was an object lesson in drudgery that Chagall never forgot. His real personality seemed overshadowed and it was only on holy days, when he managed to escape the burden of his daily toil for a few hours, that he radiated his native kindness and quiet affection. But even at such times he remained taciturn. On the rare occasions when he spoke to his son, it was to give him a piece of advice or to indicate a religious passage



he ought to read. Otherwise, he hardly said a word to his children, who consequently thought him sad and enigmatic.

How different the mother! She was the eldest daughter of the Jewish butcher of Lyozno, a village near Vitebsk. Her own mother died young, whereupon her father married Bacheva, the widow of Marc's paternal grandfather. These are the grandparents we know from Chagall's pictures – the hefty butcher with a hatchet and the bent old woman with the wrinkled face. Feiga-Ita Chagall played mother to her own sisters. "If one of them was about to be married, my mother was the one to decide whether the fiancé was suitable," her son tells us.⁴ She had nine children of her own – Marc, the eldest, Aniuta, David, Zina, the twins Lisa and Manya, Rosa, Maroussia (Mariaska), and Rachel, who died in infancy. As if these charges were not enough, she added others, building small outhouses for rent near the family home, and managing a small shop where she sold herring, flour, sugar, and spices. In nearly all Chagall's pictures showing the timber houses of Vitebsk one of them has the sign ЛАФКА, like his mother's shop.

Though the father's position was humble, the family did not live in poverty. It is true that the house where Chagall was born was small and located in Pestkovatik, a suburb to the northeast of the town, on the left bank of the Dvina. In *My Life* he compares it with the "bump on the head of the rabbi in green I painted, or a potato tossed into a barrel of herring and soaked in pickling brine."⁵ But a few years later his father bought another house not far from the seventeenth-century Ilynsky church in the right-bank section where the railway station was also situated. "All about us, churches, fences, shops, synagogues – simple and eternal, like the buildings in the frescoes of Giotto."⁶ The family continued to live there until the father died, about 1920. Unlike their first home, it was built of stone; later the mother erected three of her timber houses around the backyard. A photograph that Chagall's first teacher, Jehuda Pen, had taken in the twenties for his pupil and friend in Paris (p. 26), shows that backyard and the people who lived there at the time. That was Chagall's first world. There he grew up; with the hens strutting on the rough flagstone in the yard; the cats promenading on the roofs; and the craftsmen laboring in the mean houses. From the attic one could discover a whole empire of houses, fences, hills, little churches – all Chagall's Vitebsk as we know it from so many of his pictures. And the stars above –

"My sweet stars; they accompany me to school and wait for me on the street till I return."⁷

Little Marc, the darling of his mother and sisters, must have been an unusually pretty child, a diminutive Apollo. But a dreamer, too, quite inept in all practical matters. He developed a stutter, probably as a result of the shock he sustained when a mad dog bit him in infancy. He was subject to fainting fits and later brought them on purposely in order to evade any kind of unpleasant situation.

On the sensitive boy every experience and circumstance made a doubly strong impression; the atmosphere at home; life on the street, in the backyard, on the river. The objects we find later in his paintings – the lamp, the chairs, the samovar, the big wall clock – are those which surrounded him at home. He tells us that he had no toys as rich children had, but "things were my toys. To take hold of them, ponder over them, dream about them, were my games." Clutching a piece of bread and butter in his hand, he would wander through the neighborhood, sniffing the smells and gaping at everything he came across.

In summer, he paid frequent visits to his grandfather at Lyozno. That was quite a different world, with cabins and cowsheds, and booths in the crowded market place. He drove with his Uncle Neuch to buy cattle from the peasants – *The Cattle Dealer* of 1912 (p. 185) is linked with that memory – and went to his grandfather's slaughterhouse, assisting shudderingly at the death of gentle beasts. Cows and asses, hens and horses peopled the world of Lyozno and thence found their way into Chagall's pictures.

In *My Life* Chagall gives us an inimitable account of the world of his childhood. "Around me come and go, turn and turn, or just trot along, all sorts of Jews, old and young, Javitches and Bejlines."⁸ With vigorous strokes of the pen he describes the good craftsmen of the neighborhood, the beggars weighed down by their heavy sacks, the carter who, when drunk, whinnied like his horse, and all his many aunts and uncles. These portraits are often cruelly exact, as they appear to a child's eyes, but they never become caricatures. Theirs is an atmosphere of smiling serenity and, for all the keen criticism, one senses the affectionate attachment that binds Chagall to his native town.

This bond has continued down to the present day. That is why Chagall still paints the houses, the people, and the views of Vitebsk. For him the town represents not only the past but also the present. It is and always will be the scene of all inner experience. The same is true of another great creative artist, James Joyce, with whom Chagall otherwise has little affinity. Dublin is the scene – both inwardly and outwardly – of practically all his stories. And what Chagall says about himself – "It seems to me that far from home I was nearer to it than many others who lived there. . . ."⁹ – is equally true of Joyce. In the latter, however, the tension between near and far was more acute and hence creative freedom only developed to the full when he voluntarily put a distance between himself and maternal Dublin. In comparison, Chagall's filial relationship to Vitebsk has a less aggressive charge, yet at the start it, too, required the distance of his studies at St. Petersburg and his first stay in Paris to attain complete fruition. Even on his return, the tension was not resolved altogether; indeed, it still exists independently of his actual abode.

In an age when people move from one country to another without let or hindrance, Chagall's attachment to his native town may seem surprising. It is partly due, of course, to the security that only a Jewish town could offer its Jewish citizens. Everywhere else in czarist Russia a Jew was only a more or less tolerated alien, not merely by law but also by his fellow men. It was only in the enclave of the *stedtl*, on whose way of life the Jewish spirit and Jewish customs had put their stamp for centuries, that the world was not foreign and hostile, and nature itself came close enough to be friendly. That is why Chagall found even the break from Vitebsk far from easy, and it is signif-



FAMILY CHART			
NAME	DATE OF BIRTH	DATE OF DEATH	PLACE OF BIRTH
Chagall, Isaac	1879	1928	Polina
Chagall, Anna	1879	1928	Polina
Chagall, Zina	1880	1928	Polina
Chagall, Rosa	1881	1928	Polina
Chagall, Lisa	1882	1928	Polina
Chagall, Mania	1883	1928	Polina
Chagall, Aniuta	1884	1928	Polina
Chagall, Neuch	1885	1928	Polina

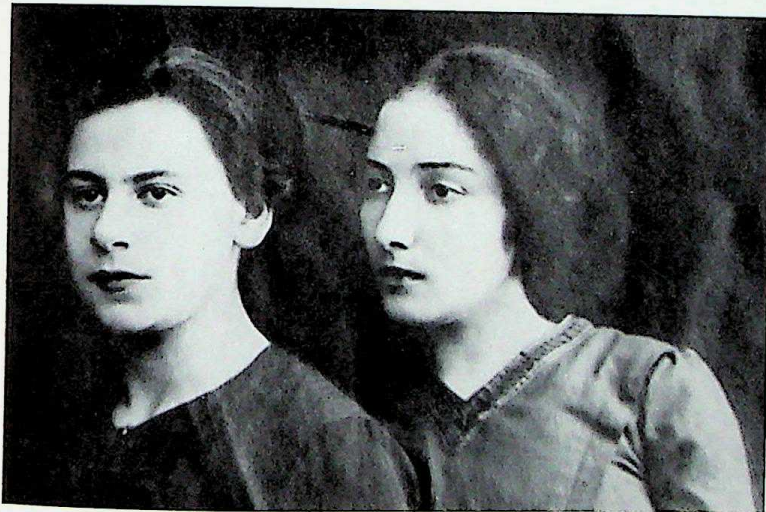
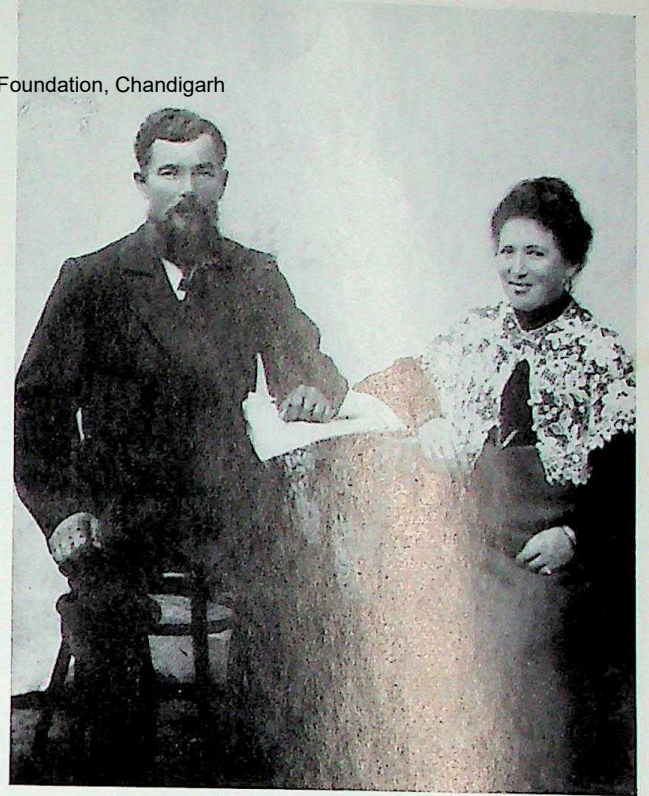
1 Chagall (upper left) with his parents, sisters (from left to right: Aniuta, Maroussia, Zina, Rosa, Lisa, Mania), and Uncle Neuch

2 Family chart compiled on January 1, 1908, showing the father and sons on the left, the mother and daughters on the right



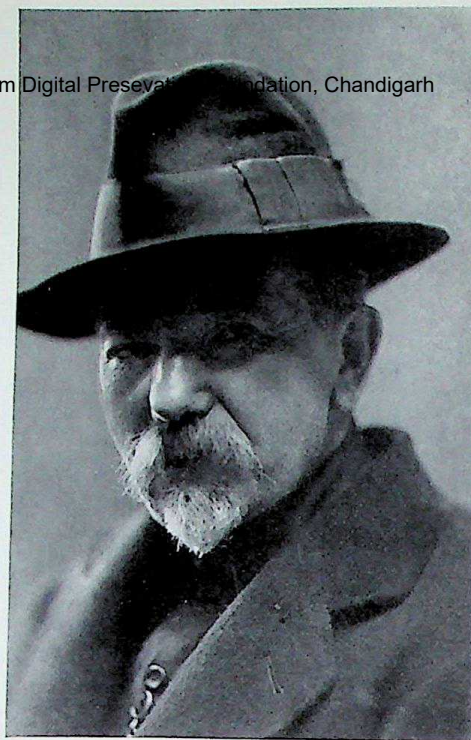
3 The backyard of Chagall's parents' house, with his teacher Pen and neighbors, 1928

4 The Dvina at Vitebsk



5 Chagall (right) and his friend Victor Mekler
6 Bella (right) and Thea

7 Chagall's parents
8 Marc Chagall



9 Leon Bakst
10 Jehuda Pen



11 Caricature of the Svaneva School exhibition in 1910 (nos. 1 and 5 are paintings by Chagall)



21 сентября 1907
спг № 157

Одобрено
Список с 1-го сентября 1907, по 1-му 1908.

Имя получателя	Р.	Зачетная
Из Списка 1907.		
Ткачеву	25	то же самое
Ткачеву	15	То же самое
Удальцову	15	То же самое
Ткачеву	15	То же самое
Удальцову	70	
Ткачеву	15	То же самое
А. С. С.	85	

по этому поводу
в виду возможности
прислать в Москву
как можно больше работ
разнообразных
не в мажорном, не
на темной ноте, не
окна в виде
полукруга, королю
от окна

Рисунки
прислать в Москву
(или в Париж)
(или в Москву)

Кадриль на ее фоне
и вальсировать

Chagall

№1 №2 №3



15 Chagall and Bella shortly before his departure for Paris

- 12 Chagall as a student at the School of the Society for the Protection of the Arts
- 13 List of scholarship receipts for September 1907, endorsed by Roerich
- 14 Page of a letter by Chagall to Kandaurov with directions for the framing and hanging of his pictures in an exhibition in Moscow, 1912



16



17



18



30

19 Apollinaire and Chagall. Gouache. 1910-11



20



- 16 Blaise Cendrars. (Photo Raymone)
- 17 Guillaume Apollinaire. (Photo Louise Faure-Favier)
- 18 Chagall in front of the Fountain of the Observatory,
Paris, June 1911
- 20 Chagall working on a study for the mural in the
State Jewish Theater in Moscow, 1920-21

21 Chagall, Bella, and Ida, 1917



- 22 School Committee of the Vitebsk Academy, spring 1919. Chagall is seated in the middle; Pen is the third from the left; Ermolaeva and Malevich are at the right
- 23 Members of the School Committee, summer 1919. Seated, from left to right: Lissitzky, Ermolaeva, Chagall, a student, Pen. At far right, Alexander Rom
- 24 Chagall teaching war orphans at the Malachovka Besprisorni Colony



См. на обороте.

Июнь 1921 г.

XXIII ВЫСТАВКА ЦЕНТРОСЕКЦИИ ИЗО НАРКОМПРОСА.

РОСПИСЬ ХУДОЖНИКА
МАРКА ШАГАЛА.

- | | |
|--------------------------------|---------------------|
| 1. Введение в еврейский театр. | 5. Литература. |
| 2. Музыка. | 6. Свадебный стол. |
| 3. Танец. | 7. Любовь на сцене. |
| 4. Драма. | 8. Плафон. |

В помещении зрительного зала еврейского государственного камерного театра (Б. Чернышевский, д. 12.)

Открыта для осмотра с 3 час. до 5 час.

Вход свободный.

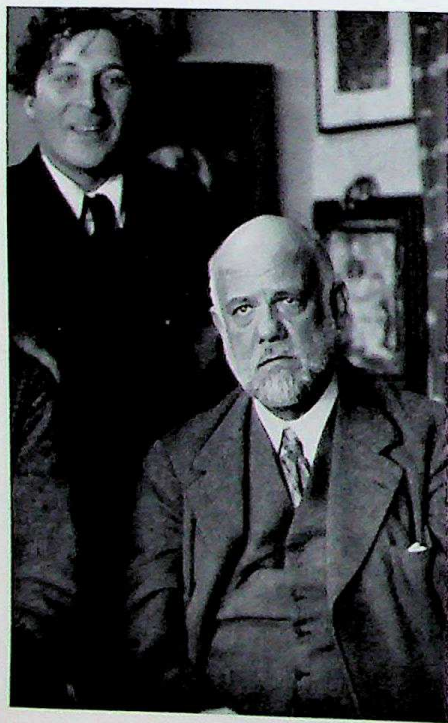
Культурно-просветительные организации, Фабрично-заводские Комитеты и Учебные заведения приглашаются организовать экскурсии.

Справки по телефону: 2-16-04 и 3-45-67.



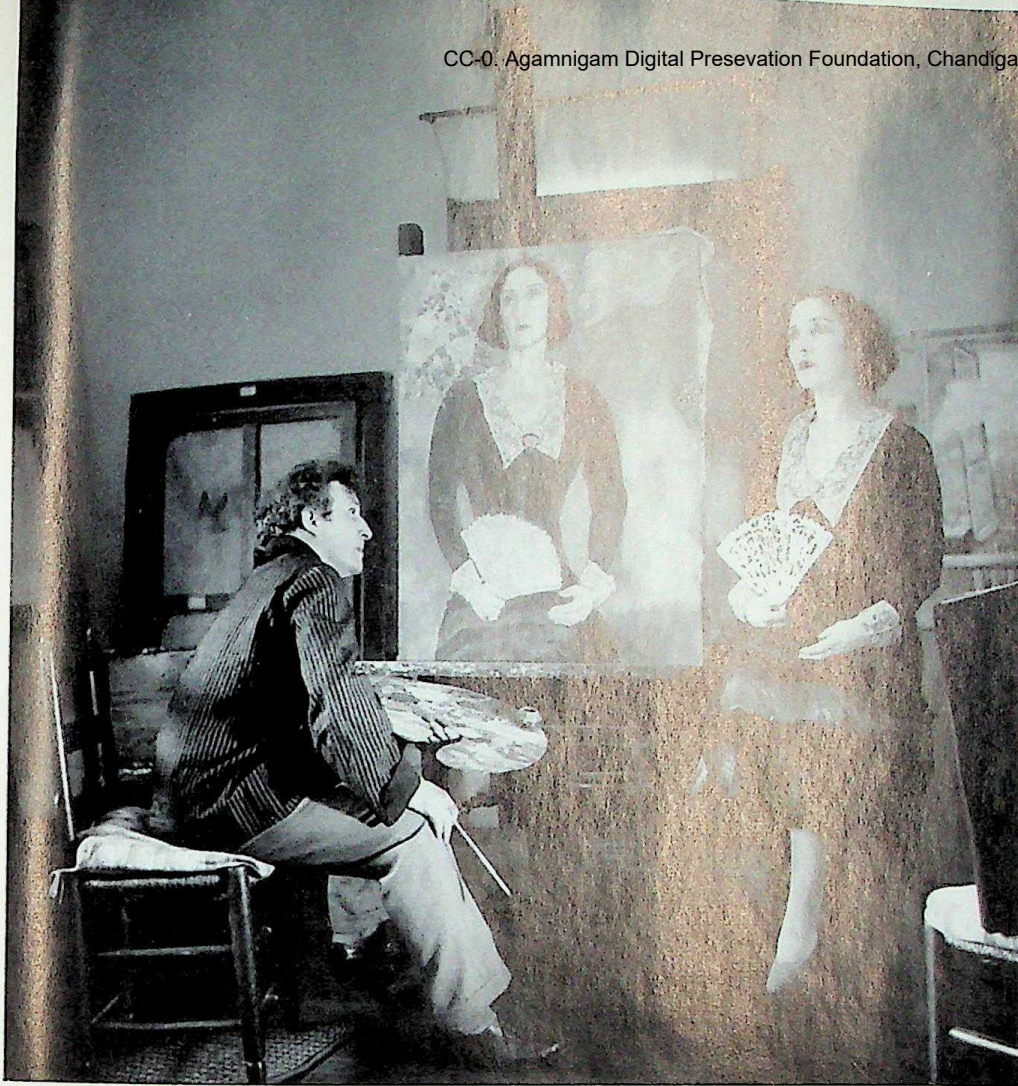
26 Invitation to the exhibition of Chagall's murals, June 1921. This was the twenty-third official exhibition organized by Narkompros

27 Chagall with the actor S. Michoels



34 28 Chagall and his family in the studio on the avenue d'Orléans, 1923/24
29 Chagall and Ambroise Vollard

30 Chagall in Palestine, 1931



31 Bella posing for *Bella in Green*, 1934. (Photo Lipnitzki, Paris)

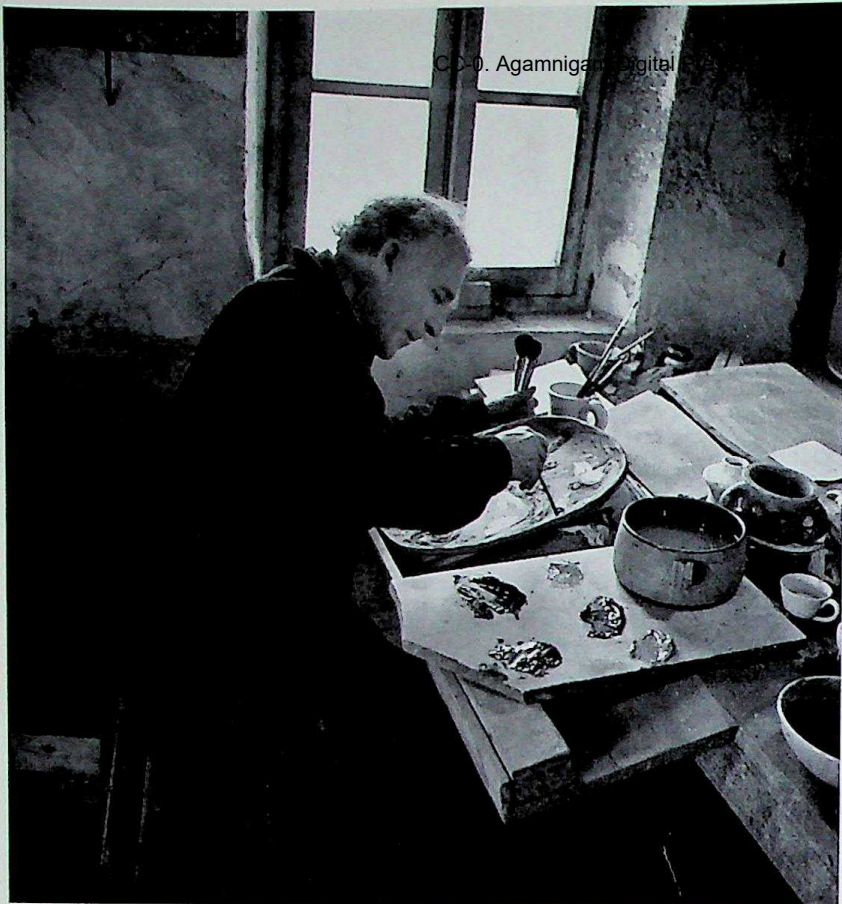


32 Chagall and Skibine in front of the backdrop for the last act of *Aleko*, 1942

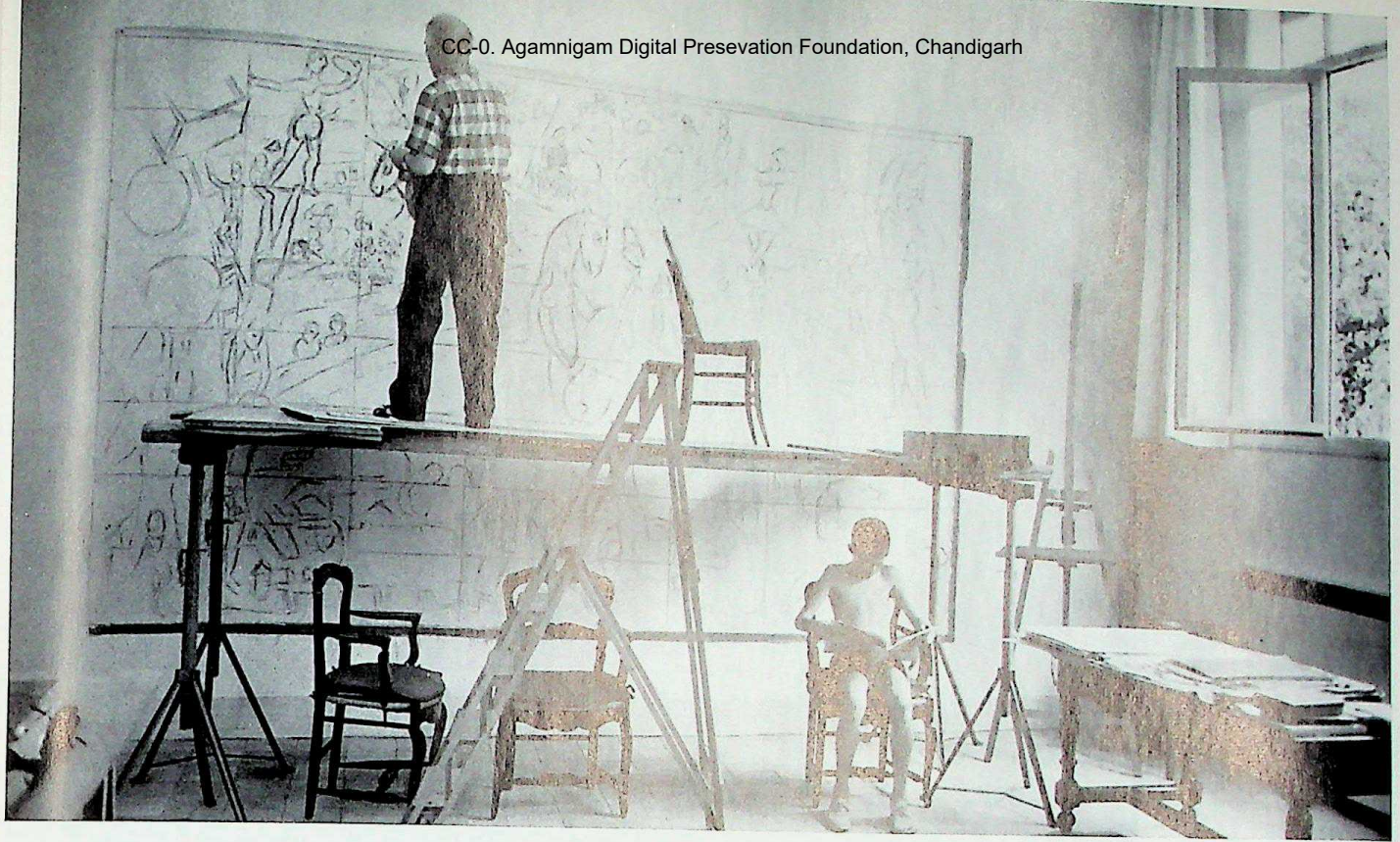




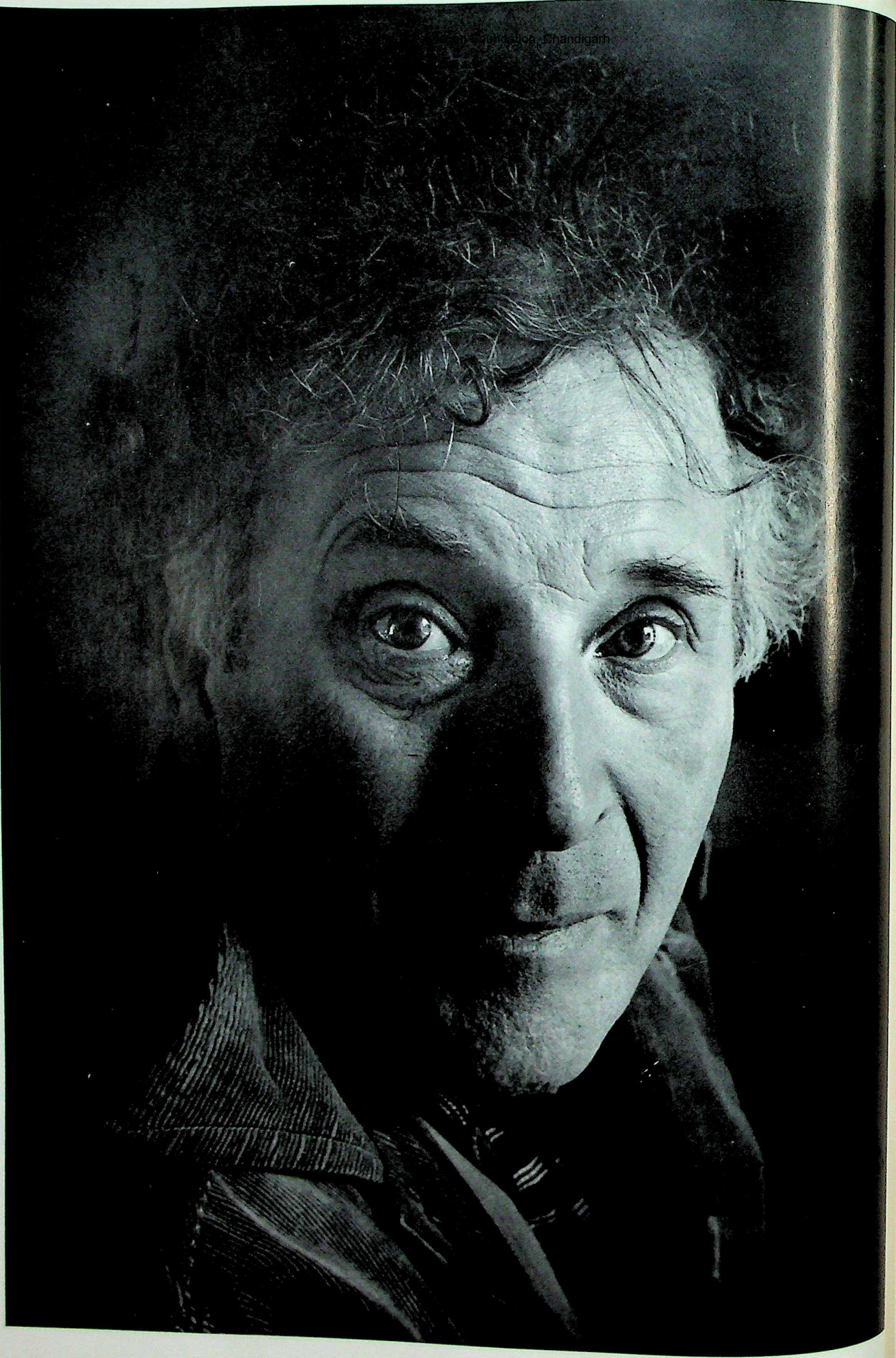
34 Chagall and Vava. (Photo Felix H. Man, London)



- 35 Chagall at work on a ceramic plate, about 1952. (Photo Philippe Halsman, New York)
36 Chagall in front of the curtain for *Daphnis and Chloë*, 1958. (Photo *Life*-Loomis Dean)



- 37 Chagall at work on the mural *Commedia dell' Arte*, with David. (Photo Fournol-Jours de France)
38 Chagall in the caster's workshop



icant that, despite his long stay in St. Petersburg, the early major works of 1908–1910 were done, almost without exception, in Vitebsk.

But Chagall's feeling of security in Vitebsk and his attachment to his native town cannot be altogether explained by its Jewish character. For him, Vitebsk is also quite literally his mother town. In his opinion, without closeness to one's origin in the motherly sense there can be no real art. "It needs a withinness," he says. "An artist is tied to his mother's apron strings, humanly and formally obsessed by her closeness. Form derives not from academic teaching, but from this withinness."

Chagall attended the *cheder*, the Jewish elementary school, for seven or eight years. He remembers his three teachers there – the little rabbi from Mogilev, who looked "as if he had jumped out of one of my pictures or had run away from a circus," Rabbi Ohre, and Rabbi Djatkine.¹⁰ Unlike the other two, the latter was a very capable teacher, a man of vast culture with broad, modern views. He had "no beard," Chagall insists. He liked the boy and kept him beyond the agreed time without demanding a fee. The chief subjects were the Hebrew characters and language based on the Bible text. In the course of the years Chagall became infused with the world of the Bible, and the people he read about in it became just as real as those he met in the street.

It was at Djatkine's that he made his first steps in the study of the Talmud and learned the *drosche* (sermons) which he was able to recite by heart for an hour and a half to his proud parents. He also took singing and violin lessons and acted as helper to the cantor in the synagogue. At that time his dream was to grow up to be a great singer or a great violinist – something extraordinary, something different – anything to escape being a drudge like his father.

He was fortunate that the conditions governing schooling and the choice of an occupation were no longer those in force when his father was a boy. The isolation of Russian Jews had become far less strict. That can be clearly seen from their attitude to the Russian language. It was only in extremely orthodox circles that it was still considered a sacrilege to speak Russian as had formerly been the case. Although Chagall and his brother and sisters still spoke Yiddish with their parents, among themselves and in the street they spoke Russian. And it is significant that the family had given up the use of their Jewish names.

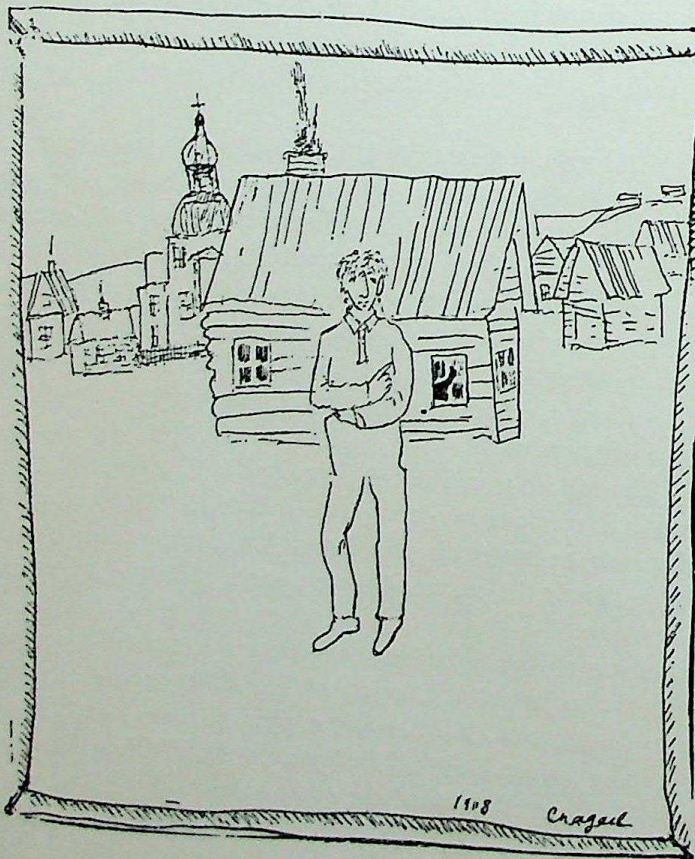
This opened the way to a schooling that offered the children more advanced studies. His father, on finishing the *cheder*, had been apprenticed to Jachnine; his wife was procured for him by the marriage broker; the children arrived one after the other; but the work and the miserable twenty roubles a month remained unchanged. He had neither the qualities nor the strength to better his position, besides lacking the instruction that might have helped him to do so. Chagall, instead, after leaving the *cheder* was sent to the public school, where lessons were taught in Russian. After being admitted he wore the black school uniform and cap, and during the next six years went through all the forms; he even repeated one of them twice.

He was not a good pupil. Though he pored over his books far into the night, he could get nothing into his head. Except for geometry and drawing: "Lines, angles, triangles, squares carried me far away to enchanting horizons. And during those hours of drawing I only lacked a throne. I was the center of the class, the object of attention and an example to all."¹¹

Something that occurred during one of those drawing lessons had a far-reaching effect. One of the good pupils, who annoyed Chagall by his skill, exhibited with nonchalant arrogance a drawing in charcoal, *The Smoker*, copied in every detail from the illustrated magazine *Niva* – really a splendid job. "Did you do that?" Chagall asked him, stuttering with excitement. "Ye...es," drawled the other conceitedly.¹² That was more than Chagall could stand. As soon as the lesson was over he ran to the library

and copied a portrait of the composer Anton Rubinstein, whose crow's-feet and wrinkles fascinated him. He also worked on several other things. It was the first time he did a drawing on his own outside school hours, and those very first works gave him the feeling that that was his life.

A school friend who saw those drawings on the wall of his room at home exclaimed in surprise: "I say! You're a real artist, aren't you?" Chagall had never heard "a word as fantastic, as literary, as out of this world, as the word 'artist.' Yes, perhaps I had heard it, but in my town no one ever pronounced it. It was so far removed from us! On my own initiative I'd never have dared use that word."¹⁸ At last he had found the answer to the question, "What am I?"



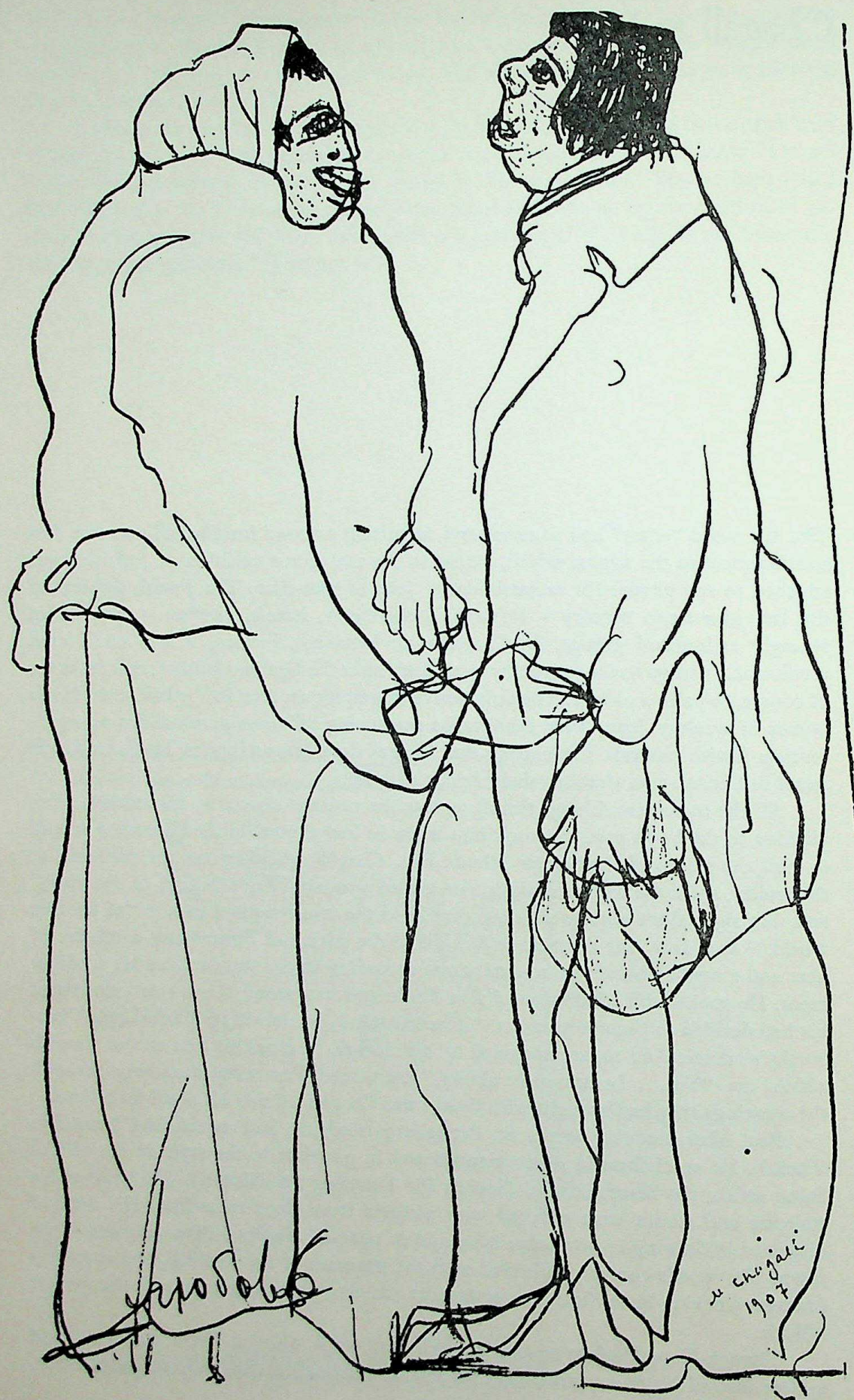
Chagall at Pen's

That the word "artist" had so novel and surprising a sound for Chagall was due first and foremost to the stigma which, owing to the anti-iconic tradition of Judaism, was attached to any picture for nonassimilated Jews at that time. The Jewish painters of the late nineteenth century – Pissarro, Liebermann, Israels, Levitan – came from strongly assimilated groups. In Chagall's environment, instead, it was considered revolutionary to go to the university or to dress after the German fashion; still more so, of course, to paint a picture. The only works of graphic art seen in Vitebsk, even in the homes of wealthy Jews, were lithographs portraying religious personalities or representing Jewish festivals. On hearing that Chagall drew human figures, his Great-Uncle Israel in Lyozno was afraid to shake hands with him.

All the more astonishing, therefore, was the courage shown by his mother, who, yielding to the boy's pressure, took him when he had almost finished boarding school to visit the studio of the painter Jehuda Pen. Chagall, standing on the platform of the trolley, spied the white inscription on a blue ground "Pen's School of Painting," and that sign, alone among all those that lined the street seemed to him "of another world."¹ It is true that his mother first asked the advice of Pissarevsky, a relative of hers and a man of broad, up-to-date views according to the standards of his environment. He spoke with admiration of Ilya Repin and was proud that a great-nephew of his had decided to become an artist. "If he has talent, he should try," was Uncle Pissarevsky's advice. And so, accompanied by his mother, he faced his first encounter with official art. "Yes... he has some ability," murmured Pen after thumbing through the drawings they had brought with them,² and Chagall became his pupil for a time.

Pen, after studying at the St. Petersburg Academy, had established himself in Vitebsk. He specialized in genre pictures and in portraits in the style of the official Salon artists, the Peredvischniki (Society for Traveling Exhibitions). The walls of his staircase and studio were covered with pictures from floor to ceiling. His method consisted in drawing from plaster casts and in open-air studies on the outskirts of the town. The motifs chosen conformed with the program of the Realism then current – peasants working in the fields, water carriers, old women among cabins on the treeless hillside.

Though Chagall's first encounter with "art" took place at Pen's, he already had a clear idea of his own worth, his own artistic personality, and his own proper task.



His self-assurance resented correction and interference; and he did not always trust his teacher, though the latter helped the gifted youth in every possible way and gave him teaching free of charge, at least for a time. Nonetheless, their relationship remained superficial. Pen feared his pupil's odd personality, which burst like a foaming torrent into the cultivated precincts of his art; and Chagall sensed that his teacher's academic painting could not aid him to attain the "other" reality which was and is the goal of his art. However that may be, the lessons at Pen's enabled him to assimilate some of the means employed by traditional painters and to compare their possibilities with his aims.

We know a number of works executed by Chagall in Pen's studio or at the time he was studying there. The paintings *Woman with Basket* (p. 54) and *Old Man* (Classified Catalogue, 2) were done from life. Both models are popular types like those favored by Repin and the other Realists. The treatment, however, shows less the influence of Repin than of Serov, received through the intermediary of Pen. Pen's pictures – for example, the portrait he painted in 1907 of Chagall as a young man (Classified Catalogue, Works by Other Artists, 4) – owe their model all the lifeless rigidity of an awkward, provincial formulation whose elegance is merely exterior. In Chagall's studies the tonal-painterly treatment of figures and background and the flaky, spontaneous handling of the brushwork recall Serov (Classified Catalogue, Works by Other Artists, 5). These characteristics can be traced back to the encounter of the Russian school of the last quarter of the nineteenth century and French painting since Corot; there is, for example, in Serov's pictures a weak reflection of Manet.

It is interesting to see how Chagall succeeded in piercing Pen's methods to sense the vitality of the models and realize it in the presence of the coldness and formality of his teacher's works. Thus, in *Old Man*, the formulation of the man's eyes and his turban-like cap is simple and masterly, without a trace of the pedantic-descriptive trend of Russian painting at the end of the nineteenth century. As a brusque contradiction of that trend, and especially of Pen's academic banality, Chagall did the curious drawing of the hands with the crippled fingers in the picture of the old woman. Neither the formal painting of hands in Pen's pictures nor Serov's virtuosity ever renders a personal visual experience. In Chagall alone the hands look like something fascinatingly, mysteriously real.

The coloring of several of Chagall's studies caused quite a sensation in Pen's studio. "At Pen's," he tells us, "I was the only one who painted with violet.... It seemed so daring that after that I attended his school free of charge...."³ In *Woman with Basket*, the lilac and violet tints combine with various grays to create a curious, nostalgic mood. But that effect is due not only to the coloring. In both works the sharply hatched shadows, the wrinkles on the faces, the ornamental motifs on the woman's shawl, have a vitality which has nothing to do with the realistic character of the painting. A host of little dots and dashes seems to wander through the picture. The result is an agitation that counteracts the compact weight of the realistic representation. That is why *Old Man* and *Woman with Basket* lack the exuberantly realistic character of all Russian models. Everything in them seems frail and transparent, resigned to the other, stronger reality Chagall always sensed behind things.

This is still more obvious in the works done outside the school, the satirical drawings and the watercolor entitled *The Musicians* (p. 55). Three pencil drawings are still extant. *Love* (p. 44), a pungent grotesque, shows a couple in profile – a woman, massive as a mountain, with a wicked, bestial snout, and her oafish swain who trembles before her with elegiac emotion. In *The Ball* (Classified Catalogue, 3) the rustic couples twist about and stamp their feet. *On the Bench* (Classified Catalogue, 4) shows us two young people with low-crowned hats on their thick, stupid heads, the youth reciting a



chagall.

poem to his inattentive Muse. These "satires" hit out at the lower-middle-class inhabitants of the provincial township and equally at their images mirrored in Pen's banal realism. This is expressed by the intentionally negligent and imprecise formulation in which, in negative fashion at first, an essential element of Chagall's own artistic aim sought expression.⁴

The Musicians evokes a winter scene in Chagall's native environment. The drawing is overlaid with broad strokes and touches of watercolor. The color harmonies – gray white, blue white, ocher, a dark-red shawl, a moss-green topcoat – create a curiously cold, unreal atmosphere akin to that of *Woman with Basket*. In both the color is simply superimposed on the drawing without any clear over-all construction. This gives it a certain restless, flickering quality.

The same is true of the form. Chagall built up the picture with light and dark masses, corresponding to the large, rounded forms of the caricature drawings, but not in the sense of a restful, firmly articulated architecture. All is movement and there seems to be an affinity between the pulse of the rhythmic order of the forms and the weird play of dots and dashes in the figure studies. Here, too, the drawing of the figures is negligent and inaccurate in the academic sense. For instance, the torso of the central figure and especially the feet. That this is not due to any mere incapacity for academic drawing is obvious from the figure studies done at the same time. The "clumsiness" is a conscious distortion which must not be confused with the visual shorthand Chagall also employed.⁵ The significance of his distortion is totally different from that of the early Cubists. They used it to render volume, to achieve more forceful material reality. Here, on the contrary, the image of the actual object is not stressed but distorted, not clarified, but thrown out of gear. Of course, the inturnd feet also perform a function in the rhythmic order of the picture. Nowadays, however, Chagall insists that they were meant first of all as a provocation, as an emphatic refusal of realism.

This fundamental antirealism accords with the iconoclasm of Judaism. The ban on pictures aimed chiefly at preventing images of the outer reality from weakening the inner reality. Chagall, in his turn, far from subordinating his painting to the laws of exterior reality through which a man can lose his soul, represents another reality, wherein his soul can find itself.



St. Petersburg

Chagall finished boarding school early in the summer of 1906 and then worked at Pen's – only for about two months, he wrote later – before moving to St. Petersburg. During that time he was also apprenticed as retoucher to a local photographer, A. Miestschaninoff. In truth, he disliked the job intensely. "I hated the work of retouching. And I never succeeded in mastering it. I saw no need of filling in those lines, wrinkles, and crow's-feet, or rejuvenating faces so that they look different, never natural."¹

What was important for Chagall during those last months in Vitebsk was his friendship with Victor Mekler, a schoolmate who came from an affluent Jewish family. Mekler wanted to be an artist; after finishing school, he attended Pen's classes with his friend. Chagall was the older, but not in that alone was he unquestionably superior. Mekler, sensitive and delicate, a member of a cultivated, middle-class circle, sensed Chagall's greater gifts. The latter's primitive force both fascinated and terrified him. When they were working together at Pen's, Mekler asked his friend to give him lessons. With a certain reluctance but no little pride, Chagall accepted the proposal but did not ask a fee, "though I had plenty of use for the money just then." As a result, the two of them spent a lot of time together, either at the home of Mekler's parents or at their place in the country.

A photograph probably taken in 1906 shows them together (p. 27). Victor's sensitive face is more delicate and his restless eyes seem to be imprisoned by the weight of excessive sensuality. In Chagall, on the contrary, the large mouth, the strong chin, the nose and brow, the extraordinarily clear, steady eyes are already definitely molded in a free, personal expression, while the whole face reveals an upward drive, a sure determination. Chagall considered his friend no more than a gifted amateur. Nonetheless, Mekler was important for Chagall as a link with the cultivated world of the upper middle class. Also through him Chagall met, somewhat later, Thea Brachman, who introduced him to Bella Rosenfeld, his future wife. Friendship must have developed easily between the painter and this group of sons and daughters of more wealthy families, all of whom took an interest in art and literature. However, his contacts with the members of this group only really started in 1908 and 1909, during the lengthy periods in Vitebsk that interspersed the years he spent in St. Petersburg.

But Victor Mekler had already sponsored the decision to move to St. Petersburg. For years Chagall had suffered from the cramping narrowness of the Vitebsk environ-

ment and now he became painfully aware of the limits of what he could learn from Pen. What he urgently needed was to be able at last to draw freely on his fund of artistic ideas. But at that time he found the mere notion of leaving Vitebsk and taking himself to the capital quite inconceivable. "Of course I was timid and afraid to travel; I just wanted to stay in my corner."² But Mekler's talking of the move as a matter of course helped him to conquer his inhibitions and dare to take his first step out into the wide world.

Chagall and Mekler traveled together to St. Petersburg in winter, 1906/07. Life in the metropolis was very hard at first. The handful of roubles his father had flung upon the table at their departure with the words, "Those are the last I can give you," did not go very far. During the first months Chagall worked as retoucher with a photographer, as he had already done at Miestschaninoff's in Vitebsk. Pen had recommended him for the job to the St. Petersburg photographer Jaffe, who was also an academic painter. But there, too, as in Vitebsk, he only earned his board. To overcome his money troubles, he turned for help to the well-known sculptor I. S. Ginsburg. The latter gave him a letter of recommendation to Baron David Ginsburg, a patron of the arts who helped him to subsist for a few months.

During that period the young painter had to make do with the most miserable accommodation. "My means did not permit me to rent a room; I was forced to content myself with nooks and alcoves. I didn't even have a bed to myself. I had to share it with a workman. It's true, he was an angel, that workingman with the very black moustache."³ On another occasion the room was divided in two by a curtain and a drunkard and his wife lived in the other half. Undernourished, as he was at that time, Chagall had frequent fainting fits.

As a Jew, he needed a special permit to live in St. Petersburg. Members of the learned professions and, to a certain extent, the domestic servants and manual workers in their employ received it without difficulty. In addition, merchants of the best class in the provinces were entitled to delegate a clerk to attend to their affairs in the capital. For a start Chagall's father had asked a merchant of his acquaintance to make out a certificate stating that he was commissioned to fetch goods for him in St. Petersburg. The limited permit was only valid for a few months and was not renewed. As a result, Chagall soon after had an adventure which he later eternalized in a small picture (Classified Catalogue, 229). One day, on his way back from Vitebsk, because he tried to enter the city without a pass, he was put in prison for almost two weeks, in the company of thieves and even a murderer.

Since manual workers obtained a residence permit without difficulty, Chagall tried to become a sign painter; he even did an apprenticeship in that craft but failed to pass the final examination. Yet, as he wrote in *My Life*, "I took a passionate interest in those signs and I did a whole series of them. I liked to see my signs swinging in the market place above the entrance to a butcher shop or a fruit shop, and near them a pig or a chicken tenderly scratching itself, while wind and rain, unconcerned, splashed them with mud."⁴

At long last he was taken up by a patron of the arts, a lawyer named Goldberg, who had no difficulty in obtaining a residence permit for his domestic servants. So Chagall was ostensibly employed for a time as footman in Goldberg's house. He lived for several months in a tiny cubbyhole under the stairs. He frequented the family, for his relations with his generous hosts were cordial and friendly; they even bought some of the studies he did at that time.

Chagall had come to St. Petersburg to breathe the air of the great world of art and learn what Pen could not teach him. The first thing he did was to look up a school. There was, of course, no question of his attending the Academy for that required a



Little Parlor, 1908

high school diploma. But there was a possibility of obtaining admission to Baron Stieglitz's school of applied art which, like the Academy, automatically gave its pupils a permit to reside in the capital. Chagall took the entrance examination in winter, 1906/07. He had to copy a plaster cast, a stem of vine with a bunch of grapes and several leaves. He was very proud of the drawing but it was far too "impressionistic" to satisfy the rigorous academic standards of the experts, so he was refused admission.

Soon after his failure in that examination Chagall applied to the school sponsored by the Imperial Society for the Protection of the Arts. This school aimed at supplementing the big art schools and received imperial subsidies for pupils who could not attend the Academy because they lacked the required school certificates. It occupied a handsome building on the Moyky Canal. Soon after Chagall entered, the painter Nicholas Roerich was appointed director. His highly stylized and literary painting had no influence on Chagall, although he was an open-minded man who did all he could to help his pupil and left him complete artistic liberty. He also managed to have Chagall's call-up postponed and later to have his liability for military service canceled entirely. Roerich, who is best known as a designer of stage sets for Diaghilev, wrote long poems and books on history and archaeology, which he used to read to his pupils, not always to the latter's amusement.

Instruction was given in three classes; the pupils first drew still lifes, then figures from plaster casts, and finally from a live model. Chagall's work in the first classes soon attracted attention. And on April 17, 1907, he was commended in the board's report, at the same time awarded a school fee of six roubles. On May 3, he competed for a traveling scholarship, but when his candidature was put to the vote he received only one ballot. A tangible acknowledgment of his work was the grant of a scholarship of fifteen roubles a month for a year, starting in September, 1907.

In spite of this Chagall was dissatisfied. "Though I forced myself to work, I had only a feeling of bitterness. And yet, around me I heard nothing but praise. I realized there was no sense in going on this way."⁵ There was only one teacher, the long-legged Bobrovsky, who was not well-disposed toward Chagall. He criticized him on every possible occasion in the most unjust manner. So when, during a session with a live model, he said Chagall was not even capable of drawing a knee, the latter lost his self-assurance and left the school on the spot. That was in July, 1908, and he did not even bother to collect the last month of his scholarship.

Unfortunately we do not know anything of what Chagall did during the time he spent on the Moyky Canal. He had taken about one hundred works to the shop of a photographer and frame dealer in the Zacharievskaja, Annenkov, who allowed him to leave them there. But when Chagall returned a few days later and asked about them, Annenkov said he had never seen him before and did not understand what he meant. Though Chagall subsequently searched everywhere, he never succeeded in putting his hands on those works.

After leaving the Imperial Society's school, Chagall worked for a few months at a private school. Saidenberg, the director, was influenced by Repin. Mostly he painted genre scenes from Russian history. Instruction was far less free than in the other school and the pupils were obliged to adopt a typically academic style.

This is particularly evident in *Peasant Woman* (Classified Catalogue, 5), a study from a professional model. Yet there is much more vigor in the naturalistic representation than in the works done at Pen's. Intense chiaroscuro brings out clearly the forms of the peculiarly primitive skull. The composition, too, is a more solid architecture based on the median axis and a horizontal St. Andrew's cross in the upper half of the picture. Nonetheless, it is far from being all of a piece. Some elements are still obscure – the reddish kerchief with its stiff ends above the woman's shoulders; the edge of the dress



Autoportrait · Self-portrait, 1908





Les Musiciens · The Musicians, 1907



on her left shoulder. We are further from the real Chagall than in his earlier works. Here he has tried his best, and still harder than at Pen's, to follow his naturalistic models. But in so doing he is not free to be himself; he is confined in an attitude at odds with his natural disposition and artistic aims. The hand at the bottom of the picture, perhaps because it was left unfinished, alone shows an affinity with the later Chagall.

The small *Self-portrait* (p. 53) is a rather different matter. It is less academic, and especially new is its evocation of the world of theater: the little red mask in the hands and the contrasted lighting which emphasizes the self-revealing theatrical pose. Two photographs taken about that same time show the painter much as in this self-portrait: one in particular, dated May 19, 1908, with one hand resting on the heart and the eyes gazing into the distance. The pose of the head is, moreover, reminiscent of certain self-portraits by Gauguin.

The self-portrait is interesting for another reason. The shape of the mouth, with a thin moustache – this particular is confirmed by the photograph – is not clearly drawn but rendered by an ill-defined reddish patch. This, too, is due to Chagall's unwillingness to show all the naturalistic facts. The mouth, being the most sensitive part of the face, must not be given a quite definite form. In this way Chagall reserves within the naturalistic representation a zone that does not comply with its conditions.

Two small paintings, *Graves* (Classified Catalogue, 7) and *The Factory* (Classified Catalogue, 6), show how Chagall tackled landscape at that time. His model was the delicate, luminous *plein-air* painting of the important landscape painter Levitan⁶ and we may mention that, as he relates in *My Life*, he copied one of Levitan's pictures in the home of a St. Petersburg art lover.⁷ Much later, Chagall said he had loved Levitan "in a sentimental fashion."⁸ In these two small landscapes the color scheme is restricted to various dull greens and blues combined with a pale mauve. The ocher tint of some of the gravestones in the churchyard was achieved by leaving areas of the yellow-primed canvas unpainted, just as in some of Levitan's sketches, the color of the sky was obtained by leaving unpainted areas of the yellowish pasteboard.

Akin to the two landscapes are two interiors of the lawyer Goldberg's home – *Goldberg's Parlor* and *Goldberg's Study* (Classified Catalogue, 8, 9). Although the blue-green and ocher tints that predominate once again do not result in a clear composition, we can see how Chagall experimented with colors. Thus, the bright sea green of the *Art Nouveau* sculpture on the stand in the *Goldberg's Parlor* produces a strong, tense contrast with the other tints. The two pictures record very exactly all the details of the rooms with their mock Directoire furniture, their carpets, and their pictures. This "exactness" signifies distance – distance from the bourgeois world of his host, which filled him with awe, as well as from bourgeois painting, especially pictures by Serov and Levitan, whose example Chagall just then followed while at the same time inwardly resisting it.

Besides the Goldbergs, Chagall met other art lovers and collectors. "At that time I was introduced to a group of prominent art patrons," he writes in *My Life*.⁹ "Everywhere, in their drawing rooms, I felt as if I'd just come out of the bath, my face red and overheated." Four of these new acquaintances were particularly active on Chagall's behalf from then on – Max Moisevitch Vinaver, a very influential member of the Duma, his brother-in-law Leopold Sev, N. G. Syrkin, the critic, and Posner, the author. They were all on the editorial staff of the liberal Jewish cultural magazine *Vosход* (*Dawn*), printed in Russian, and belonged to the elite of those Jewish circles which sought in every possible way to promote a renaissance of Jewish culture. It is amazing with what foresight they realized Chagall's importance. Of Vinaver the painter writes: "I remember his sparkling eyes, his eyebrows that moved slowly up and down, the sensitive cut

of his mouth, his light brown beard, all that noble profile which I – always so diffident, alas! – did not dare to paint. He was very close to me, almost a father.”¹⁰ Vinaver frequently invited Chagall to and gave him lodging at his home on the Zacharievskaja in the building that housed the offices of the magazine. There he was able to spend the night on a couch in the editor’s room and during the day to work in the lobby, surrounded by piles of unsold copies of the magazine. At Sev’s he also met a man who told him about Léon Bakst and his lessons at the Svanseva School. That opened up a new chapter in Chagall’s art and life.



Chagall
1911

At Bakst's

In those days the Svanseva School was animated in artistic matters by a more modern spirit than any other in Russia. It had been founded in Moscow in 1899 as an anti-academic art school by the painter Elisabeth Nikolaievna Svanseva on her return from Paris, where she had lived during the nineties. About 1905, however, the lively impulse Serov and Korovine had given as teachers began to flag and Svanseva decided to make a fresh start in St. Petersburg, where the environment was now more receptive. On the advice of the painter Somov, she offered Léon Bakst and M. Dobuschinsky teachers' positions; Bakst later became the school's leading light. He was absolutely unprovincial in his attitude toward the great development of contemporary art. His alert artistic intelligence and his sympathy with contemporary trends later bore fruit in the works he created for Diaghilev's Russian ballet. It was to those same qualities that his teaching owed its extraordinarily stimulating character.

Armed with a letter of introduction from Sev, Chagall called on Bakst at his home on the Sergiushkaja. Bakst had just returned from a long journey abroad during which Anisfeld had replaced him in the school. "His fame, after the Russian season abroad, turned my head, I don't know why," Chagall wrote later in *My Life*. "Would he consider that I had talent, yes or no? As he turned my sketches over, which, one by one, I picked up from the floor where I had piled them up, he said, drawling out the words in his lordly accent: 'Ye...es...es...es! There's talent here; but you've been sp-oi-led, you're on the wrong track... sp-oi-l-ed.'"¹ Nonetheless, he admitted Chagall to the school and so gave him access to living, modern art.

At the Svanseva School the program included hours for painting and for drawing, from the model or from memory, according to the day of the week. Dobuschinsky corrected the drawings every Wednesday; Bakst, the studies in oil every Friday. Julie Leonidovna Obolenskaja, a former pupil, describes in her *Memoirs* how Bakst proceeded in his corrections. "He approached the first study, by the studio door, asked everyone to pay attention, and began with pitiless clarity to explain to the hapless author in front of him all his secret aims and his failure to achieve them. . . . The whole class stood in a circle around Bakst, around the study, around the accused, whose right ear flushed first and then his left, until he too agreed with the general verdict pronounced by his comrades."²

The first study Chagall presented received a very frank criticism;³ the second was passed over in silence. That was more than he could bear and for three months he did not put in an appearance at the school. It was not because, as in the case of Bobrovsky, he refused to accept the criticism; but he felt that – as the incorrigible “bad pupil” who is impossible to teach – all he could do was follow his instinct and find for himself the way Bakst had pointed out. When he returned after three months’ absence, the first study he did receive at last the approval he so desperately longed for.

Except for his trips to Vitebsk and the months he spent at home there, Chagall continued to work with Bakst until summer, 1910.

In that school he came into contact with various intellectual spheres of influence. The spirit of symbolism, which had dominated art and literature toward the end of the century, was still very much alive. The Svanseva School had developed from circles which were closely linked with this sphere. One of the great symbolist poets, Vyacheslav Ivanov, lived in the same building; his “tower” was the rendezvous of the literary and artistic avant-garde. In the center of the circular schoolroom a gigantic easel draped in brown velvet stood like a monument; it had belonged to the painter Vrubel, one of the leading symbolist painters. Bakst and Dobuschinsky, like Benois and other avant-garde artists in St. Petersburg, belonged to *Mir Iskoustva* (World of Art), a movement that embraced both literary symbolism and the decorative trends of the international *Art Nouveau* style. Much of Bakst’s own work recalls Beardsley. But the spirit of the school, which had developed very rapidly, was opposed to all that, and the pupils were just as antagonistic to *Mir Iskoustva* as to the traditional Academy.

It was again thanks to Bakst that the school had been able to develop that spirit. Dobuschinsky was a cultivated and sensitive artist but he had far less influence on the pupils’ work than Bakst. Obolenskaja tells us how utterly strange Bakst’s mode of expression seemed at first to all the pupils, accustomed as they were to the traditional method of teaching. What he insisted on was the essential importance of color. The contrasts, tensions, and dialogues between the colors formed the basis of the composition. He judged a picture not by its naturalistic correctness, but by the tone and texture of the colors. In his eyes, a work that presented a lively interplay of colors was far better than a plodding reproduction of reality; on his lips the term “honest study” was almost an insult. The drawing on which the colored composition was based should be simple and render merely the typical traits of the object. Bakst proscribed mannerism or stylization of any kind and referred his pupils time and again to nature. Strong, black contours were absolutely banned because they inhibit the free exchange of energy between the colors.

The pupils were required to do a great deal of work at home; the studies they did there were also submitted to Bakst and discussed. Obolenskaja tells us that Chagall’s work in the classroom was not outstanding but the studies he painted at home always attracted attention at the Friday reviews.

Of all the extant works Chagall did during that period, in all probability only three drawings of nudes which show a sensitively linear translation of spatial values were actually done at the school. In one of these early student drawings of a nude, the head is missing. This is because, as Obolenskaja tells us, at school the pupils concentrated on certain details of the body; it can also be observed in other schoolwork exhibited in 1910.⁴ A truer impression of Chagall’s reaction to Bakst’s teaching and the spirit of the school can be obtained from the paintings he did at home during that period.

Obolenskaja reports that Chagall made his debut at the school with “a pink study on a green ground.” She probably refers to *Little Parlor* (p. 51), painted in his grandfather’s house at Lyozno. Bakst advised Chagall to reduce the number of colors in



order to master them better. In *The Fiddler* of 1907 he had used colors to express a mood but not really as elements of the composition. Instead, in *Peasant Woman* and *Self-portrait*, painted early in 1908, the color is subordinate to the chiaroscuro structure. Now, however, in the small study from Lyozno he used only two colors, a bright green and a delightful old rose; and it is the tension between them that gives the little picture its exquisite vivacity.

Back home again in Vitebsk, Chagall painted a portrait of his sister Mariaska (p. 73). The girl is sitting on the brownish-red flowered coverlet of a wide sofa, one bare leg outstretched and the other bent; on her head is a big dishlike beret; behind her, on the right, is a large round bowl of dark-red flowers. Probably putting into practice Bakst's teaching on this point, Chagall has tried to fill the whole area of the picture like a tapestry, placing one flat form next to the other. The vague contours of arms, legs, dress, and beret predominate and, in comparison, the forms still have but little intrinsic consistency. In the composition one can sense the underlying presence of the curved construction lines on which it is based. For its sake Chagall put up with awkwardnesses of all sorts: the uncertain anatomy of the pelvic region, which makes it hard to distinguish left leg from right; the uncertain topography of the sofa coverlet, which seems to rise toward the rear though that is incompatible with the fact that the bowl of flowers rests on it. The painter was only interested in his search for a new form which would be fulfilled in the color. These colors, beyond being those of the actual objects, correspond intimately to the familiar atmosphere of Vitebsk, such as he had now found it again. In the rare, mysterious harmony one perceives an affinity with the Vitebsk pictures of 1907 – the lilac and gray of *Woman with Basket* (p. 54) and the color scheme of *The Musicians* (p. 55). But what was then fortuitous is now intentional. The scale, in which red is the dominant, is not very extensive: besides the bright ochre and white, the only direct contrasts are the green of the leaves and the light blue of the girl's eyes. Here again the number of colors is reduced and restrained in accordance with Bakst's precept. But, unlike *Little Parlor*, what we have here is no mere brilliant display but a precise, taut composition.

The link with works done at Vitebsk the previous year is revealed in other ways. The drawing *Funeral with Cart* (p. 66) shows us a scene akin to that of *The Fiddler*; but the figures are grouped almost as on a stage, caught up in an all-embracing movement and obliged to form the procession behind the cart. Drawings of this type were probably meant as preliminary studies for oil paintings. A whole series of compositions depicting scenes of life at Vitebsk were executed in this manner during the next two years, some with such preliminary drawings, some without.

The first is *Circumcision* (p. 74). In a room where the floor boards are shown are seated, to the left, a bearded old man in an orange, sacklike robe and green cap and, to the right, a woman in a light-green dress patterned with star-shaped flowers, holding in her lap a naked child modeled in sea green. In front of them, viewed in profile, a dark figure in reddish brown crouches cross-legged on a stool poring over a book held in its hands. The heavy-lidded eyes of all are closed, as if in sleep. Yet something is going on. The old man points to the woman and child with his right hand; the woman raises her left hand in a protective or soothing gesture. Very likely the man in the foreground is the mohel called in to circumcise the child and is reading the prescribed prayers before performing the rite. All this is more explicit in a small study which was found recently. In the final version, however, Chagall did not treat the various details with such clarity. The position of the figures in space is far from obvious. In particular, it is not clear how and on what the old man is seated. The floor, like the coverlet behind Chagall's small sister, seems to rise behind the figures, forming a niche in which they are seated. Chagall was not at all interested in defining the

action, but rather in capturing the emotional and spiritual feeling evoked by the memory of a solemn religious moment. This suffices to show how far removed are pictures of this kind from all folkloristic illustration. The same cycle includes one of Chagall's most famous works, *The Dead Man* (p. 65). Like *Circumcision*, this composition is based on a drawing (Classified Catalogue, 13) in which the essential details are fixed. The scene is a street flanked by thatched timber houses. Over one of these a flag flies; another is adorned with a cobbler's sign. In the foreground on the street lies a dead man wrapped in a shroud and surrounded by six burning candles. On the roof of the house to the left sits a hatted man playing the violin. He "is fiddling his melody," writes Efross, "to the dancing wind that howls over the sullen sky."⁶ A woman raises



her hands in grief and turns to the right, where another man, his lower limbs still visible, is just disappearing among the houses. A passing sweeper with a cap on his head is whisking away without paying the slightest attention to what is going on.

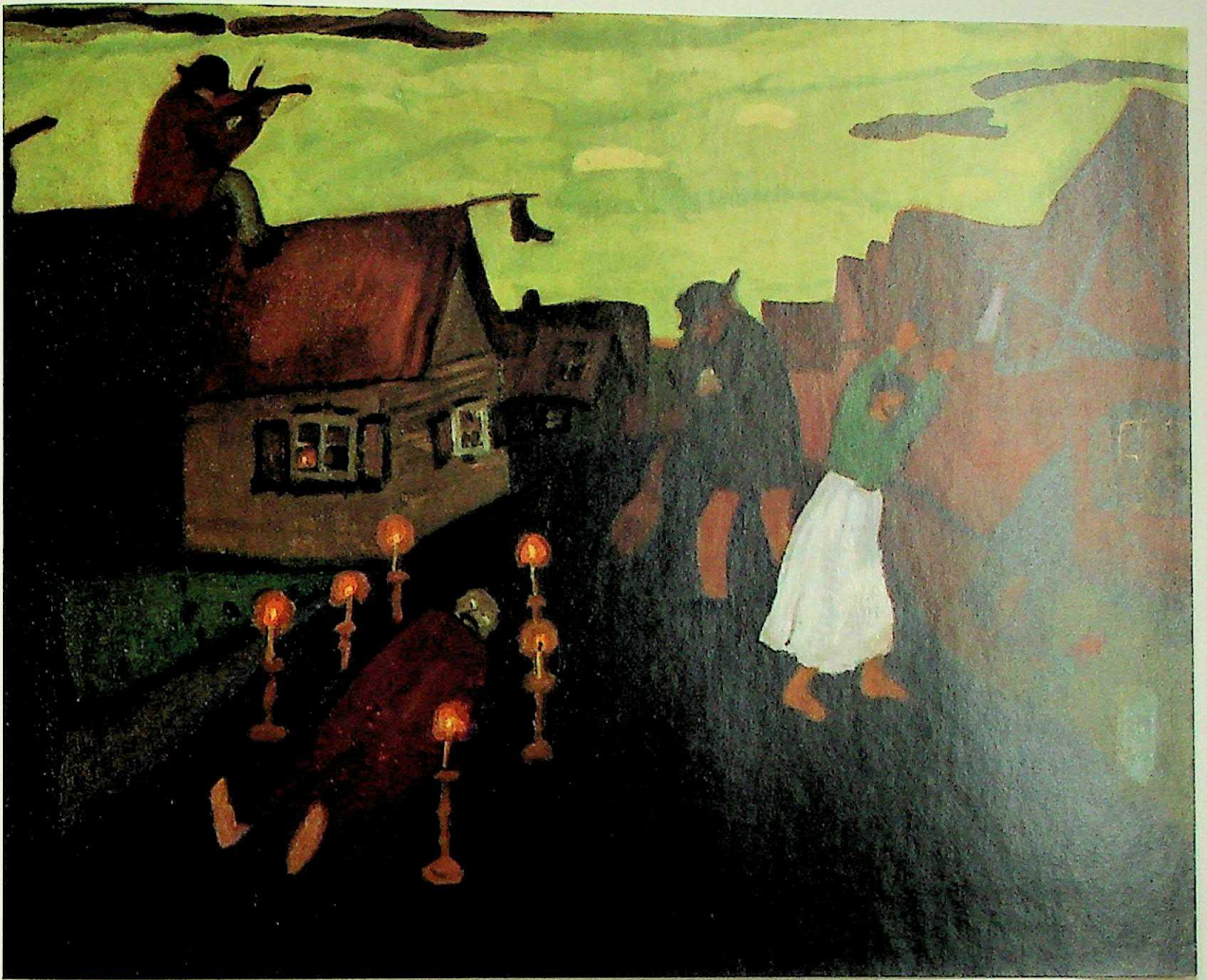
Chagall tells us how this picture came about. He was in the home of a certain Galoschine to whom he gave painting lessons. On glancing out of the window he was struck by the view of the empty, strangely deserted street. But how could he paint that air of desolation, of impending tragedy? Naturalistic methods alone were quite inadequate and he was repelled by literary allegory. "How could I paint a street, with psychic forms but without literature? How could I compose a street as black as a corpse but without symbolism?" he asked himself.⁶ But, as in *Circumcision*, imagined figures put in an appearance to express, by their arrangement and interplay in the composition, just that mood and help to render this strange sensation.

The principal action – the dead man and the wailing woman – is linked with recollections of his childhood, as Chagall relates in *My Life*. "Suddenly one morning, well before dawn, shouts rose from the street below our windows. By the faint light from the night lamp, I managed to make out a woman, alone, running through the deserted streets. She is waving her arms, sobbing, imploring the inhabitants, still asleep, to come and save her husband." And further on: "The dead man, solemnly sad, is already laid out on the floor, his face illuminated by six candles."⁷ Another chapter in *My Life* is often quoted in connection with this picture, wherein Chagall tells how his grandfather sat on the chimney pot in fine weather gorging himself with carrots.⁸ Undoubtedly the events narrated in the picture refer to recollections of that sort. But *My Life* was not written till about ten years later, when these recollections had long since been embodied in the pictures of Vitebsk scenes. For that reason the book can only be quoted as a "source" with considerable caution.⁹ In no case can the text give us more than an indication of the sphere of experience from which the various elements of the picture derive. But what counts most in its interpretation is the meaning to be ascribed to just that particular "constellation" of memories.

First of all, there is a mutual relation between figures and objects. Chagall himself says so most clearly. The fiddler on the roof is in form and significance the counterpart of the corpse in the street. The difference in attitude and position of the two figures and the quite opposite experiences they reflect create a tense contrast that individualizes and emphasizes the essence of each. There is a similar link between the woman and the crossing sweeper; between the flag and the falling flowerpot. Chagall builds up his pictures on the basis of such pairs of opposites. One figure is nothing without the other, and each is no more than a word in a complex poetical phrase.

The preliminary drawing shows clearly how the whole picture was formally composed. We can still trace in some places the curved construction lines, but in the main the structure is based on a big diagonal cross broken by numerous almost vertical lines. The individual forms seem more concisely and angularly defined than in earlier pictures. The oil painting differs from the drawing in various points. The slope of the roof on the right can still be recognized as a painted-over *pentimento*. What was intentional in the formal calculation has now disappeared. All is directly determined by the impact of the poetical forces that Chagall conjures up with his figures.

Like the formal composition, the color composition is far clearer than before. Now, for the first time, Chagall has based a work throughout on the fundamental contrast between red and green. This contrast is particularly stressed in the sharp, greenish, lemon yellow of the sky and the reddish brown of the houses on the right. Just as vividly – also a transposition of her rending shriek – the woman's green blouse stands out against the pink wall, accompanied by the light white of her skirt. The warm brownish red of the corpse, on the other hand, is in muted contrast to the broken green



The Dead Man, 1908



around it. Thus, each form is individualized in a particular manner and related to the picture as a whole. For the first time, too, the texture is more varied: one can distinguish dull and shiny areas; thinly covered areas and others in bold relief.

However clear the organization of form and color now appears, it is not any more static for that. Every single object seems alive with dynamic forces and ready to break loose from the bonds of the here and now. Everywhere one senses a yearning and aspiring, a mood of evasion, as if the entire reality of the picture were about to become air-borne and transformed. The dynamism grows from the left half to the right, from the tranquilly layered forms on the left to the oppositely orientated, agitated forms on the right. The color organization, with the quiet contrasts around the corpse and the more stressed contrasts around the shrieking woman, strives toward the same effect; it accompanies the purely formal organization, emphasizes it, and prolongs it in another dimension.

Are these formal reflections the last that can be made about the picture? Every one of Chagall's works can be read as a simple or complex symbol. The artist is hardly ever conscious of the symbolism as such – except, of course, in his illustrative works – and it can seldom be expressed with linear clarity. But, though Chagall, time and again warns against “symbolism,” we may attempt to find an interpretation. We must not, however, take each detail separately. The significance depends on the symbolic sense of the whole picture, though the “constellation” of the single figures and symbols and the “positions” they occupy also play their part.

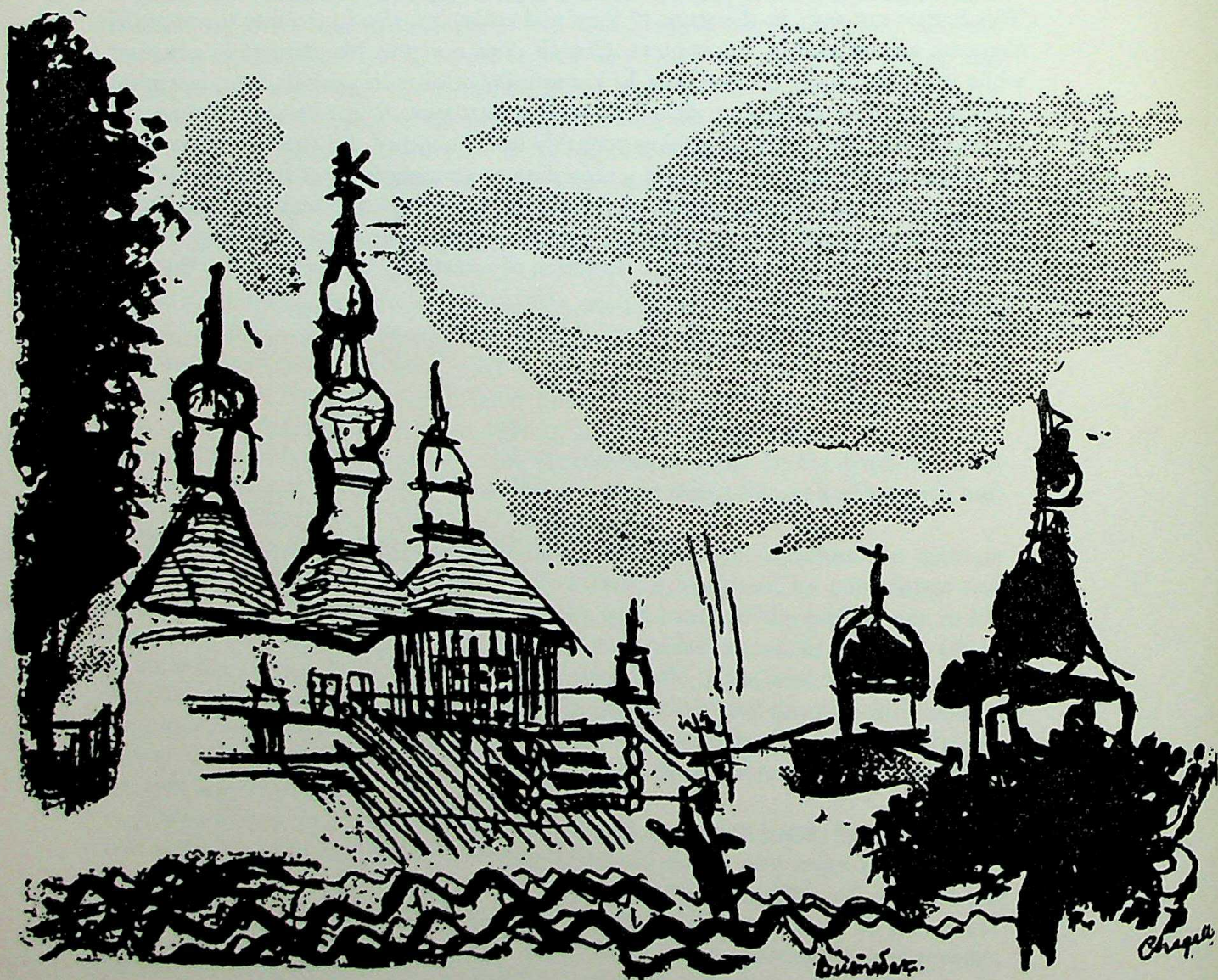
In *The Dead Man* of 1908 we may take as our point of departure the contrast between the two halves of the picture. The left half is dominated by quiet forms and cool, earthy colors; the figures we find are the dead man and the fiddler rapt in his music. Forms, colors, and figures belong to the untroubled domain of nature in which humanity has its roots and to which it returns after death. In the dead man humanity is earth, and therefore nature. But in the fiddler, who stands out greenish-dark against the lemon-yellow sky, humanity sings the mysterious constructive forces of the universe. Both in its earthbound physical existence and in its rhapsodical ecstasy mankind obeys the great law of nature.

Quite different is the right half. Here the forms thrust and jostle; horizontals and near verticals intersect. The more sharply contrasted colors also make us feel more extreme temperatures. This is the domain of frenzy, upheaval, shattered equilibrium. Its focal point is the woman's scream. Here death is not felt as a return to nature but as a mortal wound, the destruction of all order. Thus, the unconsciously or rhapsodic, meditatively experienced world of nature is contrasted with the world of a humanity

thrown out of its natural balance – a conscious, suffering humanity at grips with its fate.

The two halves of the picture are inseparably linked and interdependent. One reads the picture in the normal way from left to right, in the direction of increasing dynamism. The figures with their contours also fit into this process. All but one, the sweeper. Like the pointer on a pair of scales, he is placed between the two halves and leads our eye back from right to left. What does that figure stand for? As somebody uncommitted and entirely absorbed in his work, the sweeper stands above the contrast between the two domains. When all is over he sweeps the place clean. In the end it is he who dominates the scene. His posture reminds one from afar of the traditional scythe-armed reaper, but without that figure's precise allegorical meaning. As he was so often to do later, Chagall half consciously, half unconsciously has taken over a pre-existing image, freed it from its narrow, clear signficatory context, and so roused it to a new symbolic life.

The subject matter of the picture is as compact of meaning as a dream that can only be partly interpreted. But the picture was not painted "in a dream." It cannot be understood either as the *painted record* of a dream or as the result of simply leaving the subconscious voice free to speak without interference from the conscious mind. It is first and foremost – and Chagall seizes every opportunity to insist on this – a *composition*. This is true not only in the sense of form and color, but also in the way the pictorial elements are utilized in the context. Chagall does not plan his pictures in advance; while working on the composition, he knows *what* belongs in a certain spot, just as he finds the form or color that must be placed at that spot. When he was drawing the sketch for *The Dead Man* one thing probably led to another, the street to the corpse, the corpse to the fiddler, and so on – according to an inner logic of the images which also governs their relative position to the whole. The complex structure of the signficatory statement, like the structure of forms and colors, only takes shape as the work proceeds, as the increasingly precise definition of something only suspected at first.



From Narva to the Pictures of Couples

The Dead Man is a peak in Chagall's early work. Here of a sudden he solved all the problems of representation and composition. The visual image became a metaphor of a spiritual reality, as he had endeavored from the start. But there was no repeating a work of that sort. One can sense behind *The Dead Man* a balance between undistorted vision and artistic realization that can occur only at a certain moment. Every stage in life, every new orientation must perforce alter the prevailing conditions Chagall often had to strive anew for the faculty of compositional realization. The weight of the outer reality increased and he had to allow for it. Only when he included it as actually experienced by himself in his picture-calculation was this really valid.

The struggle with the multiform outer reality and new artistic models plays an important role in the next group of works. Firstly, in the paintings and drawings executed at Narva on the Baltic Sea. There Chagall's patron Goldberg often spent the summer in the house of his parents-in-law, the Germonts, and Chagall, too, was invited a few times. The paintings and drawings he did there are studies of the park (p. 56 and Classified Catalogue, 15), of his own room (Classified Catalogue, 18), of his hosts at a table near the window (Classified Catalogue, 17), and of the paraphernalia used in the family devotions (Classified Catalogue, 16). This latter is probably Chagall's first picture with a markedly Jewish religious theme. The flat, summary composition of the interiors differentiates them clearly from the two St. Petersburg parlors of the previous year. The two parkland scenes can be compared in like manner with the earlier *The Factory*. The forms of path and lawn, of tree trunks and branches, of foliage and scraps of sky glimpsed through it, are set side by side, as in a tapestry. That belongs to the modern style of the period derived from Gauguin and Toulouse-Lautrec. Typical too of the international style of the beginning of the century is the play with the patches of sunlight, the horizon shown rising from the upper third of the picture in *The Alley*, and the *Art Nouveau* curvilinear, meandering form of the path in the other picture. In all it is the line that counts most, either as the contour of the individual areas or as an autonomous element.

In comparison with the pictures from Vitebsk, those from Narva have a cultivated, metropolitan character attuned to the environment in which they were executed. One can also sense Chagall's inner distance from the world he paints. Thus, the park landscape differs from that of the isbas and hills round about Vitebsk; it is foreign to him

and, however strongly it draws him, he only dares approach it with awe, on tiptoe. The same is true, in later works, of many a new landscape that Chagall had not yet made his own. But in those cases, as here at Narva, the wary delicacy of the description is particularly evident.

This inner distance is also apparent in one of the narrative compositions of the Vitebsk cycle, *The Wedding* (p. 78), an oil work which was not, however, painted in Chagall's native town but in St. Petersburg. It contrasts with the narrative pictures executed before and after in its objective, descriptive, folkloristic character. It started out from a drawing, *Aunt's Wedding* (below). Chagall drew the frock-coated groom from a contemporary fashion plate; very likely the bride, too, from a model of the same sort. The other personages, imbued with the atmosphere of Vitebsk, found their way into a picture evoked by memories of the wedding which had taken place years before. Other fancies came in too. Thus, from the upper right two men are carrying in a bed on which Chagall superimposed (transforming the outdoor scene into a room) another large, heavily curtained bedstead – so, as he worked, the solemn double portrait turned into a humoresque.

In the painting – of which Chagall says in *My Life*, "Once I've taken the pulse of all my family and friends, I paint 'Marriage'"¹ – little remains of the original drawing. Merely the bride, her parents, and the boy (probably Chagall himself) looking on. Other personages appear, and typical amusing details that must have delighted the painter. "Everything is there, even the street lamp that stands out above the procession like a torch," as Efross says.² A certain dryness of drawing is made up for by the bright, pleasant color scheme, based on bluish green, bluish gray, and ocher tints, with a tender pink to counteract the blueness. The result is an atmosphere of gentle, delicate, rhythmic freshness.





All these works show how Chagall's horizon was broadened by Bakst's teaching. Both in the general composition and in many formal details we can trace the international style of the beginning of the century. But those are mere superficial phenomena. The impact of Gauguin's pictures alone went deeper.³

Already the three-quarter-face *Self-portrait* (p. 53), done while Chagall was attending Saidenberg's school, has something of Gauguin. The pose of the head is the same as in Gauguin's *Self-portrait with Idol* (Classified Catalogue, Works by Other Artists, 7); the hair covers the ear in the same way and hangs heavy on the nape of the neck. In the pictures Chagall painted during the early days of Bakst's teaching the resemblance to Gauguin's style grows both in the general tendency toward flatness and in the type of the individual figures. For instance, observing the central figure in *Circumcision* (p. 74), we are put in mind of Gauguin's old Breton women; the two children watching the cortege in *The Wedding* seem inspired by the two *Small Breton Girls Standing* of 1889 or another picture of the same sort. Chagall felt a profound affinity to Gauguin's art. Like Gauguin, he too aimed at making the picture a metaphor for reality in its depths, in its correspondence with the soul. And what he saw in Gauguin's pictures was just as full of mystery, just as compact of indescribable life, just as "irrational," as all he came across in the streets of Vitebsk.

There is another group of pictures for which Chagall took Gauguin as his model, in a different and still more obvious manner: less the Gauguin of the Breton period than the Gauguin of Tahiti. Two nudes done at that time recall Gauguin's South Sea Island women. In the naked bodies of the women of Tahiti Chagall sensed a primordial, natural, darkly radiant force, the impact of which was further enhanced by the use of unconcealed sensuality to attack middle-class taboos. Just the primordial force he wanted to give his pictures: they, too, should upset all the taboos of rationally ordered society. He was thrilled at the idea of painting a nude like Gauguin's. It is true that in school the pupils painted and drew from a live model. There is a very fine study⁴ by Chagall (Classified Catalogue, 11) in ochery pastels which at first glance recalls Maillol's studies but differs in the stressing of the massive, clumsy aspects of the inarticulate body and the absence of all "classical" grace. In that study, however, which was probably done in school, there is no trace of what is exciting in the female body; the artist remains uncommitted, remote. In order to experience a woman's body as a painter,

as he dreamed of doing after Gauguin's pictures, he had to face the problem away from school and its conventions, in the tranquil privacy without which he was unable to work properly. Needless to say, the idea of working from a naked professional model at home could not even enter his head. But Thea Brachman, who belonged to the circle of his Vitebsk friends and was studying in St. Petersburg in 1909, sat for him for two nudes that are still extant. The first (p. 76) shows the girl from the front, sitting erect with knees bent and arms raised; the second (Classified Catalogue, 19) is a side view with the legs half outstretched, the trunk and head turned quite definitely away from the spectator. In both pictures, Chagall modeled the body in a single color, a rich, deep pink with zones underpainted in black, paler areas, and very pale highlights. That the impression of Gauguin's Tahitian women was the point of departure can be sensed only in the first picture; the arrangement of the crossed legs seems to have been inspired by the girl in the foreground of *The Idol* (Museum of Western Art, Moscow, formerly Collection Morosov, Classified Catalogue, Works by Other Artists, 8): the triumphant majesty of the erect body reminds one of that upright seated figure.

In the second, all recollection of Gauguin has disappeared and the lights and shadows have lost all conventional character. The zones of the modeling develop into large independent areas that interact with the bluish-white tablecloth and the flowers in the right-hand side of the picture. Whereas in the first picture, background and body are painted the same color, here the former is a dark green that contrasts sharply with the color of the body. Here all is movement. What thrilled Chagall was not the tranquil architecture of the female body, its self-sufficient existence, or its beauty, but the untamed, impetuous natural force it expresses.

Thea also sat for three of the pictures of couples painted in Vitebsk – *The Couple at Table* (Classified Catalogue, 21), *The Couple* (p. 77), and another, now lost, akin to the second. In these works, too, one can trace the influence of Gauguin; the crouching postures of the figures may have been derived from *Te Rerioa* (Courtauld Collection, London), the same picture that inspired Chagall to do his *Hommage à Gauguin* forty-five years later. In these works, even more than in the nudes, the treatment of the figure reminds one of Gauguin.

A surprising feature of these pictures is the literary allegory, in the sense that certain motifs have a precise allegorical symbolism. For instance, the ring obviously signifies bond and faith; the apple, Eve's temptation of Adam; and the juxtaposition of a young and an old couple in *The Couple at Table* is a reminder that time flies. Even the child and the book appear to be allegorical properties. Allegories of this sort are an exception in Chagall's œuvre. We may assume, therefore, that they derive from certain influences of his environment, even if their sources cannot be ascertained with any certainty. Allegorical symbolism was part of the general style of Russian literature and the Russian literary world in that first decade of our century. But there is a possibility that Chagall's adoption of those motifs is connected with his friendship for Thea Brachman. The symbolism of the pictures points that way.

Thea saw herself as a modern woman, an intellectual determined "in the service of art" to cast off middle-class inhibitions. Hence she was to outrage all the prudish ideas of Vitebsk by sitting in the nude for her friend. The metaphors in the pictures represent the problems that faced "modern woman" in search of an equilibrium between her heart's desire and her social obligations, between family life and intellectual activity. In these pictures Chagall has not considered the theme of the couple from the angle of the man as a lover, as he was always to do later. Indeed, it is typical that in all of them the man appears in a marginal position.

Despite the extraneous influence, which subsequently disappears entirely, these works constitute an important stage in Chagall's evolution. Under the influence of



Jeune Fille au divan (Mariaska) · Young Girl on a Sofa (Mariaska), 1908





La Sainte Famille · The Holy Family, 1910

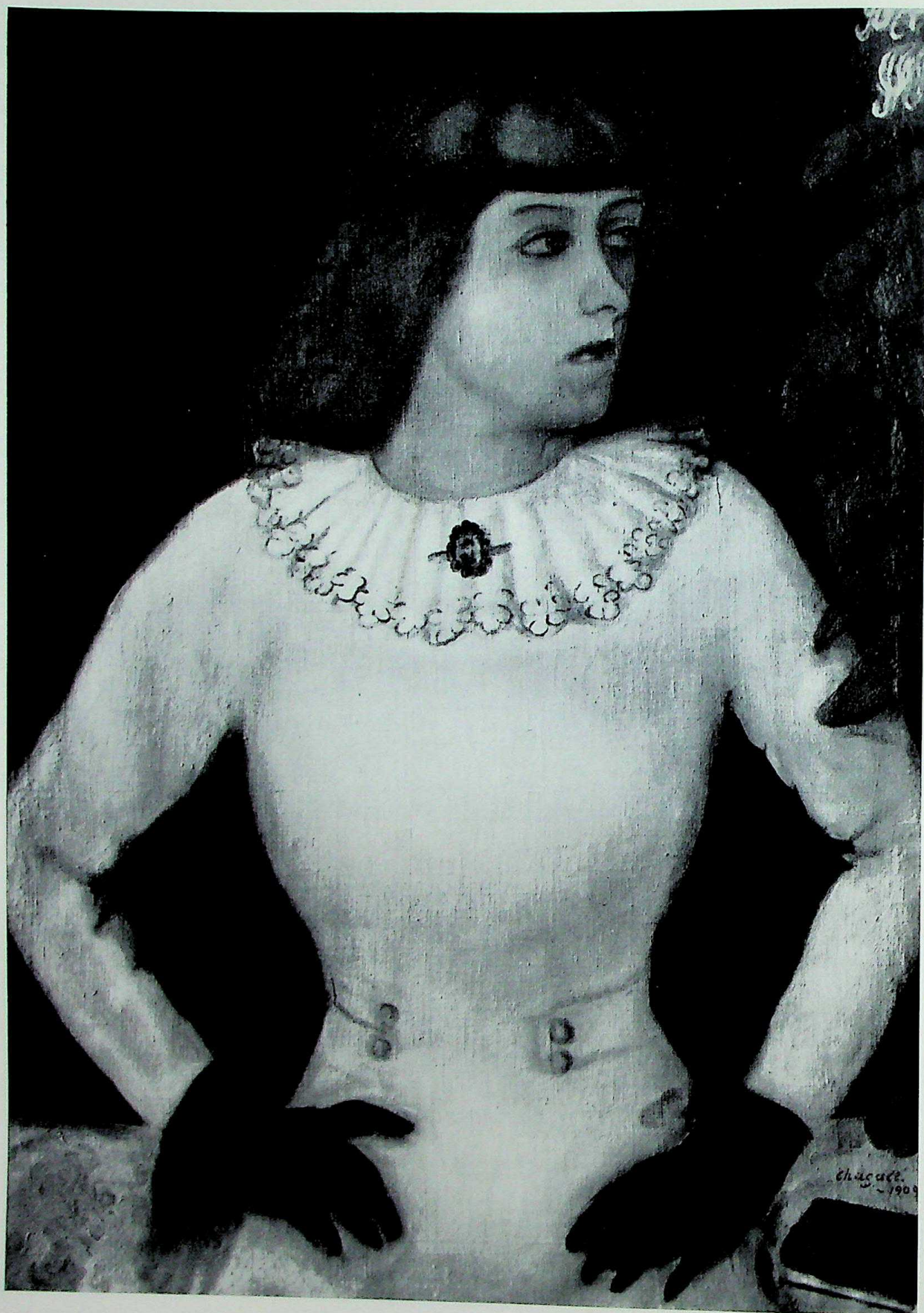








La Kermesse, 1908



symbolistic allegory his symbolic language grows more self-reliant and assured. His own urgent desire finds in the alien form a temporary tranquillity that enables him to devote himself in greater freedom to the problem of composition.

He now succeeds in finding a more taut arrangement of the figures in the picture plane. It is remarkable that as a means to that end he adopted Degas's and Lautrec's method of cutting off the figures at the edge of the canvas. At the same time, the space, which in earlier works encloses the figures like a shell, is more definitely anchored in depth. There is a void behind the figures, giving them greater freedom of movement and more volume. Another factor that helps to give the two pictures their cultivated, "urban" character is the color scheme – in *The Couple at Table*, a cool, metallic gray which contrasts with the green and pink of the flowers; in *The Couple*, a sandy ochre tint against which the fleshy red of the child and the malachite green of the three apples stands out. Here, too, in limiting and disciplining his colors Chagall has followed Bakst's advice.

These two pictures were not succeeded by others of the same peculiar kind, but some of the motifs reappear for a long time. For instance, the theme of the couple, which – though viewed from a different angle – accompanies Chagall through his entire œuvre. Or the flowers, which for the first time are not mere accessories but the central expressive motif (*The Couple at Table*). Might they not, in the allegorical language of the period, stand for life and youth, for the constancy of the bond between the two people seated at the table? Maybe, but not with the same allegorical certainty as the ring or the contrast between age and youth. The bunch of flowers is less painted literature than a genuine image-symbol, whose significance is not fixed once and for all but derives anew from each new context. Here Chagall's primordial creative talent is stronger than the influence of symbolism. Another motif, the pointing hand, preserves its true symbolic significance independently of its literary meaning. Already in *Circumcision* (p. 74) and later again in *The Holy Family* (p. 75) that motif was important as a hieratic gesture endowed with a genuine, manifold symbolic character.

In the portrait of his sister Manya (Classified Catalogue, 20), which he painted after the nudes or perhaps after the pictures of couples, Chagall reveals new formal means of representation. Besides the cut-off figure, the clear arrangement of the color areas, and the strong chiaroscuro modeling, he now utilizes patterns (wallpaper and frock) for enlivening those areas. Curious is the contrast between these patterned surfaces and the modeling of the frock. The pattern was very likely inspired by the Nabi's pictures, or even by Matisse; yet at the same time, it also has the significance, already indicated by the decorative dots and dashes in the 1907 studies, of a cursory, quivering element expressing the restless interplay of mysterious forces. On this background has been designed the figure, Chagall's sister, with a deep, tranquil interiority. His sister, book in hand, circumfused with the atmosphere of their home, has many similarities with Paula Becker-Modersohn's pictures of little girls. This is due not only to the fact that Gauguin was the starting point for both, but also to the mood of quiet, affectionate intimacy.

Вечер. Сад
Месяц. Ты
сказка. ласка.
резедн.

поцелуешь
или обнимешь
или скажешь:
отойди.

цубит ласка
любит вечер
запах сада.
резеды.

Марк Шагал 1909
Витебск

The Meeting with Bella

Time and again Chagall interrupted his work in St. Petersburg and returned to Vitebsk for weeks or even months, especially in summer. Consequently, contact with the world of his childhood and his friends was never broken. His parents had taken a room for him at Javitch's, the tenant of one of the timber houses in their own backyard. There he slept and worked. "To reach it, you had to pass through the kitchen, the owner's dining room, where that huge, bearded old man, a leather merchant, sat at the table drinking his tea," Chagall writes in *My Life*.¹ "My room was lighted by the deep blue that fell through the solitary window. The light came from a distance: from the hill on which the church stood."² We can see this landscape in *The Window* (Classified Catalogue, 22), which was probably painted in 1909 but later dated 1908. Beyond a paling an empty field rises toward a hill dotted with houses and crowned by the white-domed church in the distance. The same room and landscape provided, about the same time, the background for the oil painting *The Comb* (Classified Catalogue, 34). The landscape reappears, but no longer framed by the window, in *The Funeral* of 1909–1914 and *Over the Town*, a large landscape with a pair of lovers painted in 1917. In this room, between 1908 and 1910, Chagall painted the dark Vitebsk scenes, the three versions of *The Couple*, the portraits – indeed all his important works, except the two nudes and *The Wedding*, which were done in St. Petersburg.

Through Victor Mekler, Chagall met Thea Brachman and became a member of the young art-loving intelligentsia who wrote poetry, made drawings, and engaged in endless discussions. At that time he had a copybook full of his own poems. As he recounts in *My Life*, he tried to submit them, through Ginsburg's intermediary, to a "real poet," but Ginsburg refused quite violently. "And I threw away, abandoned, or lost, the one copybook that contained my juvenile poems."³ The only one of those poems (p. 82) Chagall still remembers begins:

Evening, the garden,
The moon and you,
A tender tale
Of mignonette....

Chagall says that his meeting with Thea, the daughter of a doctor and a cultivated, intelligent girl, marked a "turning point in my life." After the first superficial contacts, formed through Victor Mekler, it was she who really opened to him the doors of the

world of the educated middle class and the avant-garde intellectuals. But in autumn, 1909, Chagall met Thea's friend Bella Rosenfeld. She was the youngest daughter of a very affluent merchant family, and was studying at that time in Moscow. The Rosenfelds owned three jewelry and watch shops in Vitebsk and lived in a fine house in the Smolenskaja not far from the cathedral. Very gifted,⁴ Bella was able to study in one of the best girls' schools in Moscow.

At his first meeting with Bella, Chagall realized at once that he belonged to her and to her alone. "Her silence is mine. Her eyes, mine. I feel she has known me always, my childhood, my present life, my future; as if she were watching over me, divining my innermost being, though this is the first time I have seen her. I know this is she, my wife. Her pale coloring, her eyes. How big and round and black they are. They are my eyes, my soul. I knew that Thea was nothing to me, a stranger. I have entered a new house and cannot be parted from it."⁵

A photograph (p. 27), probably taken in 1909, shows the two girls side by side: the one, Thea, has strong, determined features; the other, Bella, is earnest and delicate, with large dark eyes expressing the warmth of a generous nature.

During the summer that followed their first meeting, Chagall painted the most famous picture that he ever did of Bella, *My Fiancée in Black Gloves* (p. 80). She stands before us in a tight-fitting white dress with a curious rufflike collar; her hands rest on her hips; her head, with a blue beret from under which her hair flows as in the photograph, is turned in a resolute movement to the side. Few objects frame the half-length figure – to the right, a potted plant with white blossoms; below, a couch on which are a book and an apple. The whole picture radiates an inexplicable charm. The white of the frock, the blue undertones focused in the color of the locket and echoed in that of the beret, have a peculiar mellowness. That is how the painter saw Bella, as a being filled with a pure, passionate, spiritual force. In her, all was mystery, elfin, suprarreal nature. Yet, at the same time her character was perfectly clear and definite. There was nothing vague about her. Her glance and posture express the impatient vitality of a nature which daily mediocrities could never destroy.

The first flowers Bella ever brought her new friend – dark lilac blossoms with malachite green leaves – stand before the familiar landscape in *The Window* (Classified Catalogue, 22) of 1909. The light shed by the wonderful flowers seems to transfigure old Vitebsk. All becomes bigger and more spacious, illumined, and set in movement. There are other works with the same atmosphere. For instance, the gouache studies of the grandfather's yard in Lyozno (Classified Catalogue, 23), bright and fresh, dominated by a vivid blue.

During that period Chagall's self-assurance grew apace. In *Self-portrait with Brushes* (Classified Catalogue, 24) of 1909, he adopts the pose of a painter. The very cut of the picture reveals a deliberate search for effect: the trunk, clothed in black, occupies almost the entire lower half of the canvas, forming a firm, broad pedestal for the mighty head. The sharp lighting brings out the resolute, energetic features, the chin, nose, and brow. Chagall displays his superiority, conscious of his skill. Undoubtedly he has taken as his models for pose, attire, and glance, but also for the motif of the three brushes, self-portraits of Italian Mannerists and seventeenth-century Dutch painters – an artistic world to which Bella gave him the key. Bella, who passionately loved the theater, profited during the years she studied in Moscow by attending Stanislavski's courses; she probably provided the impulse behind the "theatrical" note of the pictures Chagall painted at that time. This also led to his actual connection with the theater, which was to achieve such importance ten years later.

In *My Life* Chagall tells of the first months of his romance with Bella, their rendezvous in the Café Jeanne-Albert, on the first floor of the building that housed her

parents' main shop, her visits to his room at Javitch's, and the nude study he did of her and hung on the wall. "The next day my mother comes into my room and sees that study. 'What's that?' A naked woman, breasts, dark spots. I'm embarrassed; so is she. 'Take that girl away!' she says. 'Dear little Mama! I love you very much. But... haven't you ever seen yourself in the nude? As for me, I only look and sketch her. That's all.' However, I obeyed my mother. I put away the canvas and, in place of that nude, I painted another picture, a procession."⁶





The Narrative Pictures of 1909/10 and the Last St. Petersburg Period

In autumn, 1909, and the first half of 1910, Chagall painted a new series of narrative compositions – *Birth* (p. 89), painted in 1909 and later dated 1910; *The Peasant Eating*, now lost; *La Kermesse*, 1908 (p. 79), the Russian, subsequently repainted version of *The Funeral* (p. 157; often wrongly called the *Procession*), mentioned in the previous chapter, the last version of which is dated 1909–14; and *The Holy Family* (p. 75), dated 1910. Compared with *The Dead Man* (p. 65), all these pictures show a greater sense of depth and both figures and objects are more realistic. This very fact renders all the more impressive the unreal events Chagall narrates.

Everything happens at night, by lamplight, or in the mysterious darkness of the street illuminated only by the curiously cool yellow or broken rose of the sky. Chagall's fantasies still need the protective mantle of this nocturnal atmosphere – the “psychic light of the north,” as he now calls it. But the darkness of the pictures is also due to his preoccupation with Rembrandt at that time. He remembers thinking a little bit of Rembrandt while painting *Birth*.

La Kermesse is in line with the caricature drawings of 1906/07 (Classified Catalogue, 3, 4), *Funeral with Cart* of 1908 (p. 66), and *The Event* of 1908/09 (Classified Catalogue, 30). A variety of street motifs are comically combined in the composition. In the middle distance a funeral procession with pallbearers, a member of which seems to be dancing as in the 1908 drawing, is followed by a bowed couple with two children and moves to the right; in the foreground a farm cart, only its tail visible, disappears toward the left, leaving behind a stray cat and a harlequin in multicolored costume lying on the ground with a lamp in his hand. At the back, a row of suburban houses, small tenements, and a fortlike edifice is broken by a piece of open ground where we can see a gymnast doing exercises on a horizontal bar, a merry-go-round, and a man walking with open umbrella. On a balcony over which flies a large flag, a boy is playing the balalaika while a woman empties a pot into the street. Serious and jocular motifs blend in a curious way. The whole seems to emerge from the nocturnal atmosphere and, intangible as a specter, to sink back into it again. The composition is less taut than in *The Dead Man* of 1908 and the ensuing narrative pictures, but this apparently free, precarious, agitated arrangement of the motifs lends the picture a peculiar charm, as if the artist had given his creative fantasy a freer rein than usual. It is true that even here one can trace a compositional disposition of the motifs: once again they are set in contrasting pairs – the two coffin bearers; the bowed man and the boy dragging him by the coattails. And the picture is full of antagonistic correspondences that annul its real narrative character,

as Chagall explicitly says, referring to the harlequin and the funeral procession, in order to clear the way for the unreality of reality. In this way, what Chagall means appears in the picture as an aura that pervades the natural motifs, as an evanescent, ambiguous will-o'-the-wisp that crackles like the spark of an electric discharge. And, what is more, in the isolated figure of the harlequin it attains a form that for Chagall was entirely new. Forty years ago, Gustave Coquiot gave an excellent description of this strange being. "Of course I do not disdain the clowns and harlequins Picasso painted – quite the contrary. Nor do I deny the strangeness with which he endows them. And with what draftsmanship he presents them to us! But how much stranger and more diabolical is the character of the clown-actor painted here by Chagall! How much more rousing and somber at once! The skintight costume he wears like a flag – white with blue and red hoops – that drink-sodden carnival mask, that stupid face, silly with surprise, those long legs, one straight, one bent – all that is a miracle."¹

La Kermesse is the first of a series of compositions dominated by an age-old theme that occurs again and again in Byzantine-Russian art – the *Theoria*, or procession. It was probably soon after *Kermesse* that Chagall did the first "Russian" version of *The Funeral*, which he later painted over in Paris (p. 157), at the same time as the theme of the procession was also magnificently treated in *The Wedding* (p. 113). It reoccurs in *The Cattle Dealer* (p. 185). An idea of what the first version of *The Funeral* looked like can be obtained by observing *Kermesse* and a drawing, *The Event* (Classified Catalogue, 30), which has a similar landscape in the background and a woman with outstretched arms akin to the praying figure in the definitive version. Compare, too, the drawing *Exodus* (Classified Catalogue, 33) of 1909.

Birth (p. 89) is more taut in composition than *La Kermesse*. Two scenes are counterposed: on the left, the woman who has just been delivered lies, naked and still bleeding, on a bed surmounted by a canopy, while behind her towers the midwife pointing to the head of the infant she holds in her arms. This midwife, enshrined like a barbaric idol by the curtain, is the focal point of the scene. The canopy over the bed recalls the draped baldachin above Piero della Francesca's *Madonna del Parto*, in which the rounded niche formed by the tentlike baldachin is a wonderful symbol of the mystery of motherhood. Chagall was certainly very far from realizing this connection but may have been influenced unconsciously by the canopy over the bed in an icon of the Nativity. The difference however, is important: now the midwife leaves the niche, the confinement is over and the blood of the delivered woman runs over the bed into the tub. Thus, symbolic and "realistic" elements interlace in Chagall's work.

This is not a clinical picture of a birth, but a mystical process belonging to the primary, marginal region of life. One is impressed by the primitive force of the action, as if the painter had snatched aside a veil. The secret of this region is further emphasized by the figure of the father under the bed; he is hiding in order not to set eyes on something taboo, impure. The action is not performed by the man, but experienced and suffered by the woman with her being rooted in the forces manifested here. She is sustained and protected by this mystery of life. The man is in a different situation. As procreator and begetter he participates in the process but is quite overwhelmed by the ineffable, elemental life force it reveals.

The second scene in the picture takes place in the light of a lamp. An old man and a child are gazing in through the window; other men are entering, and a small cow. Are these people neighbors, pious men summoned to say prayers or perform a rite? Be that as it may, the scene represents the masculine world where ritual and custom oppose the encroachment of primeval forces. The very colors can be interpreted symbolically – the dark red of the left half of the picture is balanced on the right by a rich golden yellow shot with green tints.



Birth, 1910

As in *The Dead Man* of 1908, forms and symbols interpenetrate. As there, the left, "feminine," half of the picture is balanced by the right, "masculine" half, not as an allegorical arrangement, but as a means of expressing the symbolic qualities of the picture area. Here, too, each half is dominated by the contrast, both symbolic and formal, of two major figures – the midwife and the delivered woman; the young man and the elder.

The formal organization is at the same time symbolic organization. And as in the earlier work, the actual statement points beyond this equation. Not the complex, formal-symbolic factuality is essential, but the emotion conveyed to the spectator. The encounter with the primary mystery of the beginning and end of life, however unconventionally it is rendered in the two pictures, acts as a psychological shock, upsetting our adjustment to the commonplace and creating an agitation in which the "true" reality is made manifest.

The picture affects us like a dream from which there is no escape into awakening. All is regulated, all is subordinated to an issue whose evidence cannot be called in question. Yet the emotion produced by the picture puts our workaday judgment out of action. It can follow the events narrated, but finding no reference point, remains paralyzed.

As regards form, in the pictures of 1910 we find a tauter and more serried composition of the figure element and the modeling is more accentuated than before. In this respect the rather official portrait of *The Artist's Sister* (Aniuta) (Classified Catalogue, 25) differs from that of Bella (p. 80) painted the previous year. Though the layout is similar, it lacks the peculiar charm that derives from the relationship between painter and sitter.

Similar formal traits characterize *The Holy Family* of 1910 (p. 75), where the action is compressed within the compass of a closed group of figures. Here the accentuated modeling is obviously restricted to the clothes. Though it does little to clarify the volumes and their position in space, it lends weight, as local relief, to the reality of the figures. The strictly flat composition rests on a structure of diagonal axes, which fan out somewhat toward the upper left, and on the contrast of triangles and curved forms of various kinds. The coloring, too, is based on clear contrasts: to the woman's red blouse responds the green of the man; to the wine-red area at the base of the picture, the yellow sky. This structure of opposites is carried one step further by the gestures of the hands and the postures of the heads and bodies. The man and the woman seem curiously intertwined; the woman, who is sitting quite still, is related to the lower part of the picture by its wheel-like movement, while the steps formed by the slanting lines of the man generate an upward movement. In the center of the picture, a bearded child is enthroned on the man's knee, segregated from the moving elements of the composition by the vertical axis of his body. On the bench to the extreme right sits a small dog; in the lower left-hand corner a boy sticks a knife into a little pig, at the same time raising his left hand in a monitory gesture.

At the time he painted this picture Chagall had been strongly impressed by icon painting. In St. Petersburg he had often visited the museums, but what he remembers as most striking were the icons in one room of the Alexander III Museum of Russian Art. They were not alien, like so much "Western" art with which he had first an intimate contact, but Russian through and through. At the same time they taught him how an inner spiritual reality can be rendered in a simple and telling manner. "My heart was quiet with the icons. . ." he wrote many decades later. Through his encounter with the works of the great icon painter Rublev – "our Cimabue," Chagall calls him – he was "born to mysticism and religiosity."²

The impression Chagall received from the icons came to full fruition in the works

produced during the years he spent in Paris. But while still in Russia he did the drawing of a *Crucifixion* (p. 172), which was the point of departure for the large Golgotha compositions he executed later. Here, far from copying a given icon, Chagall let memory's images crystallize in a new composition. The drawing was inspired on the one hand by a representation of the Virgin and St. John³ (bearded in accordance with a certain Byzantine archetype) at the foot of the cross, which bears the tablet inscribed "King of the Jews" in Greek, and on the other by the figure with the ladder, taken probably from a Deposition. The motif of the sailing boat on the sea comes from a different source.

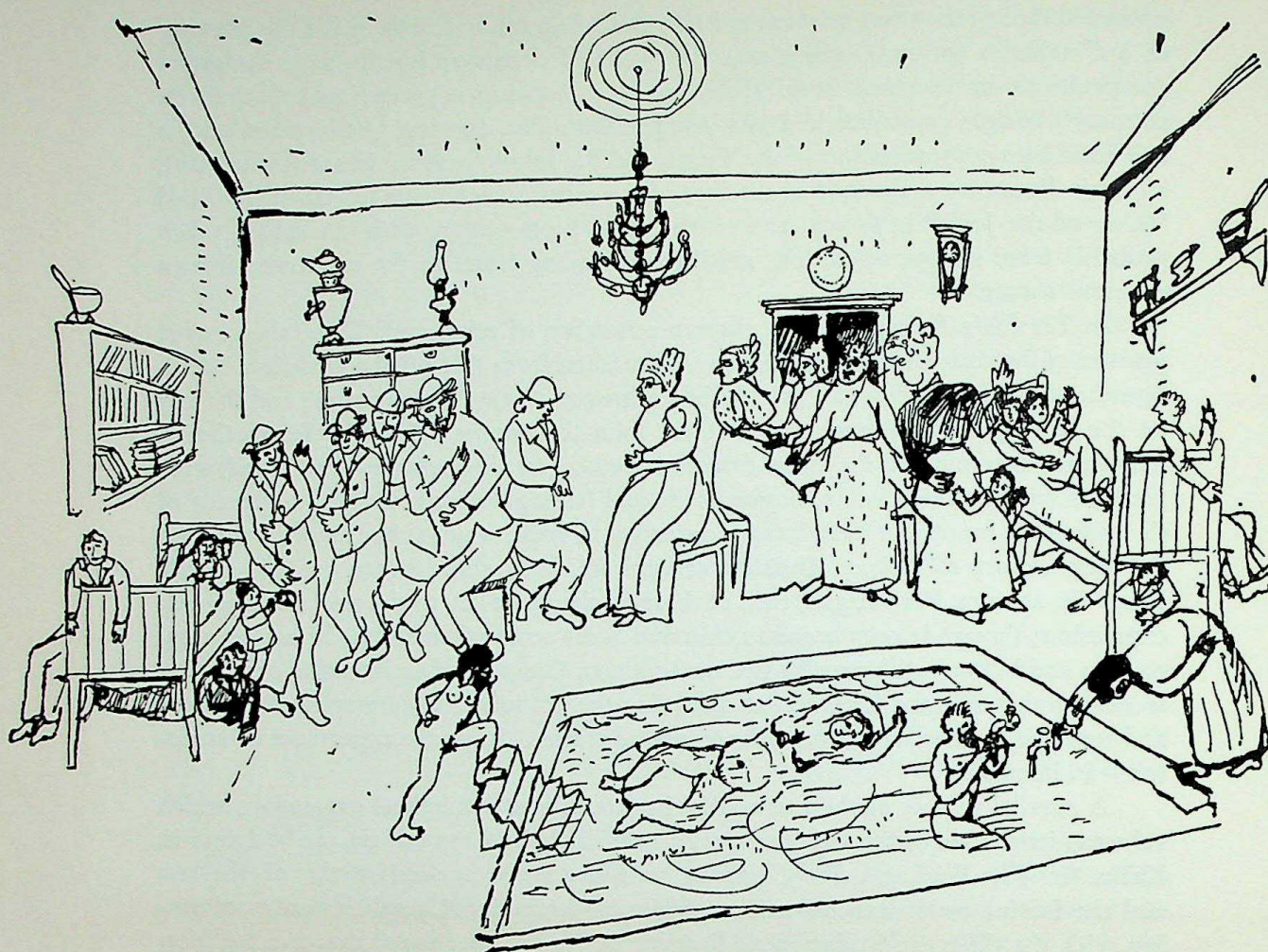
In *The Holy Family* one can observe a number of references. Thus, the ecstatic posture of the seated man seems to have been taken from that of an apostle in a Transfiguration;⁴ the child from a Christ Child enthroned on the Virgin's knee; and the boy on the left might be related to a youthful John the Baptist before the Infant Christ. The sources from which they were derived have no great importance. For Chagall what counted was not the specific, dogmatically and iconographically defined statement of the individual motif, but its fullness of statement in itself, which it had attained through the long history of Russian Christian art and which overlies its iconographic significance like an aura. For Chagall, each of these motifs was a key to the world of symbolic expression; though it only becomes effective in his sense when released from its usual context and imbued with new life in a new context. Chagall had no intention of painting icons. On the contrary, he aimed at shattering the "rational" iconography of the icons and setting a logic derived from a more inward reason – it has the appearance of unreason – in its place.

A parallel to this method of employing traditional symbolical expression, which subverts its proper order and so creates a peculiar hybrid symbolism, can be found in Kafka. In *The Trial* and *The Castle* he transforms the age-old myths of the law and the Divine order into reflections of human destitution. Chagall, instead, conforming with the different fundamental directive of his art, uses the elements of tradition in a new context to create the image of a world redeemed. If he rejects the old order, it is not because – as Kafka sees it – the loss of the world puts all order in jeopardy, but to make room for a spiritual reality in which humanity and the world may be reconciled.

Nonetheless, Chagall insists time and again on his closeness to Kafka. Both are Jews and near contemporaries, for Kafka was born in 1883 and Chagall in 1887. In both there is still the millennial yearning for release from earthly bondage. Both, too, belong to an age in which traditional Judaism's spiritual conception of the world can no longer form the basis of any real order.

It is a fact that the author and the painter were born in vastly different circles, which explains in part their very different spiritual destinies. Kafka came from an assimilated family in which Judaism had degenerated into a mere empty husk; without a homeland of his own and an alien in the Christian world, he felt most deeply the precariousness of all orders and relationships. For Chagall, instead, though living apart from all specific religious and social forms, the intact conception of the world received from the tradition of a simple Eastern Jewish community provided a solid ground on which he could rely. If in his entire life and work Chagall has consistently opposed the precarious concepts of order of the rationalized modern world, his statement is not merely the expression of this negation – from out of his work radiates the spirit of a new, more humane order rooted in age-old tradition.

However much the works of author and painter may seem to differ in character, they are linked by a complementary affinity. In Chagall's early pictures we can sense under the living flow of incessant creation the note of endless pain we know from the author's works; in many passages in Kafka's writings an ever-resurgent hope irradiates



the intricate relationships like a gleam of light from a distant horizon. This affinity, which Chagall himself insists upon time and again, is inherent in the very essence of their artistic procedure. For neither of them does this consist in the mere narration of a story but in the explosive communication of another reality. That is the meaning of all their violations of rational logic. As Chagall himself occasionally stresses, this sort of spiritual effect derives, in painter and writer alike, from a tradition whose directness brings it closer to the East than to the West.⁵

During the years 1909 and 1910 Chagall spent about half his time in Vitebsk and half in St. Petersburg. He continued to attend Bakst's lessons at the Svanseva School and, like the other pupils, took practically no part in the official artistic life of the city. In fact, the new trends had great difficulty in gaining a foothold in opposition to the older Russian painting and the elegant style of *Mir Iskoustva*. There was some talk of Chagall's participating in the section put together by Diaghilev for the international exhibition "La Flamme d'Or" in Brussels, but nothing came of it; the pictures he sent to a *Mir Iskoustva* exhibition were left lying in the home of one of the organizers; and in the *Sojus Molodoji* (Youth Union Salon) in St. Petersburg in 1909 his works – which included *Circumcision*, *The Couple*, *My Fiancée in Black Gloves*, and *Birth* – were hung in the dimly lit last room.

The Svanseva School's own exhibition was to have been a genuine demonstration of the new style. It was held from April 20 to May 9, 1910, on the premises of the magazine *Apollo*, whose editors were not very favorable to these new trends and so

fixed a date outside the art season proper. For that reason it did not attract very many visitors. A caricature drawing of the private view by one of the pupils is still extant (p. 28); it shows the main room with its few visitors, two of whom were dreaded critics. On the walls we can see some of the hundred nameless works – anonymity was one of Bakst's rules – among them, in clear contrast to the general style of the school, two by Chagall: at the extreme left, only partly visible, *The Dead Man* (No. 1), and at the extreme right on the same wall *The Peasant Eating* (No. 5), which has since disappeared.⁶ Though few people went to see it, the exhibition created quite a stir, especially as Repin took it as a pretext for a series of articles in which he launched a violent attack on the new trends.

In spring, 1910, only a few days before the school exhibition opened, Bakst left St. Petersburg for Paris to work exclusively for Diaghilev. Chagall felt that the time had come for him to go to Paris, too, so he asked Bakst for a job as assistant decorator. But the scenery for the ballet *Narcissus*, which he was given as a test, demonstrated in the clearest fashion that he was quite unsuited for conventional decoration. Luckily, his patron, Vinaver, in whose house he had lived for a time, came to his help. He decided to grant the young painter an allowance and so gave him a chance to spend almost four years in the French capital. In exchange, he only asked for *The Wedding* and a drawing, while his brother-in-law Sev purchased *The Dead Man*. As a matter of fact, Vinaver would have preferred Rome, but Chagall had long since made up his mind and persuaded his patron that Paris was the only place he could possibly go.

In August, 1910, after a summer filled with the experience of his still fresh romance with Bella, Chagall left Russia for the first time. He took with him all his oils, gouaches, and drawings – in fact, everything he possessed. He arrived in Paris after four days on the train.



Paris 1910-1914

Chagall's Fauvist Phase

On arriving at the Gare du Nord in Paris late in the summer of 1910, Chagall felt like a man emerging from a dark tunnel into the light of day. The traffic in the streets, the people, the colors, the bright lights; he was overwhelmed by the novelty of it all. This is what he wrote about it over thirty years later: "... Like one driven on by Fate... I arrived in Paris. The words rose to my mouth from my very heart. They almost stifled me. I stammered. The words fought to get out, full of eagerness to shine with this light of Paris, to bejewel themselves with it."¹

Victor Mekler, who had come to Paris with Miestschaninoff a year before, welcomed his friend at the railway station and offered him the hospitality, for the first few days, of his room in a small hotel on the Carrefour de l'Odéon. But much had changed between the two. Unlike Chagall, Mekler had made little progress in his art. There was no doubt that he had promptly adopted the look of an art student but, to his friend's horror, he had taken as his guiding lights Zuloaga and Sargent. He stood in front of Chagall's pictures without a gleam of comprehension. Not long after, the two had a sharp dispute, the beginning of the end of their friendship. And Mekler returned to Russia in the summer of 1911.

However deep and strong was the impression Paris made upon Chagall, he nonetheless felt quite lost at first in the vast metropolis. "Only the great distance that separates Paris from my native town prevented me from returning to it immediately or at least after a week, or a month," he wrote.² J. A. Tugendhold, the Russian critic who later compiled with Efross the first monograph on Chagall, helped him over his initial difficulties. The painter Ehrenburg, a relative of the author, who was thinking of spending a few months away from Paris, let him use his studio – two big rooms furnished in the middle-class fashion, a corridor, and a kitchen – at No. 18 of what was then Impasse du Maine (now Impasse Bourdelle), close to the Gare Montparnasse. Bourdelle's studio was in the same alley and Chagall often watched the aged artist go by. Since he did not need two rooms and the rent for both was too high for him, he sublet one to Malik, a painter engaged chiefly in making copies.

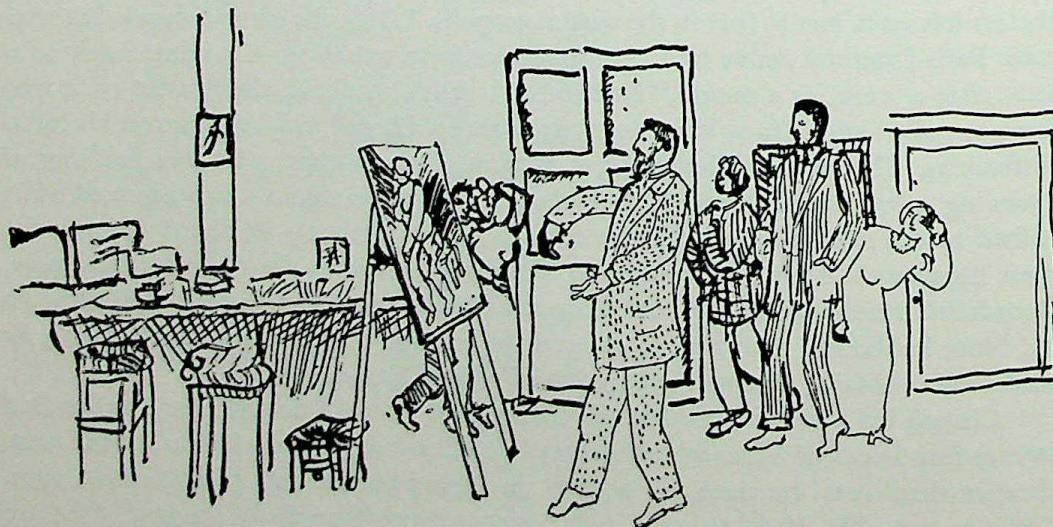
Chagall led a very simple life. He did his best to make do with the one hundred twenty-five francs of Vinaver's allowance. He often bought old pictures, which were cheaper than new canvases, in a shop in Montparnasse and painted them over. *Studio* (p. 99), *The Model* (p. 102), and *Lovers on Bench* (Classified Catalogue, 81) were

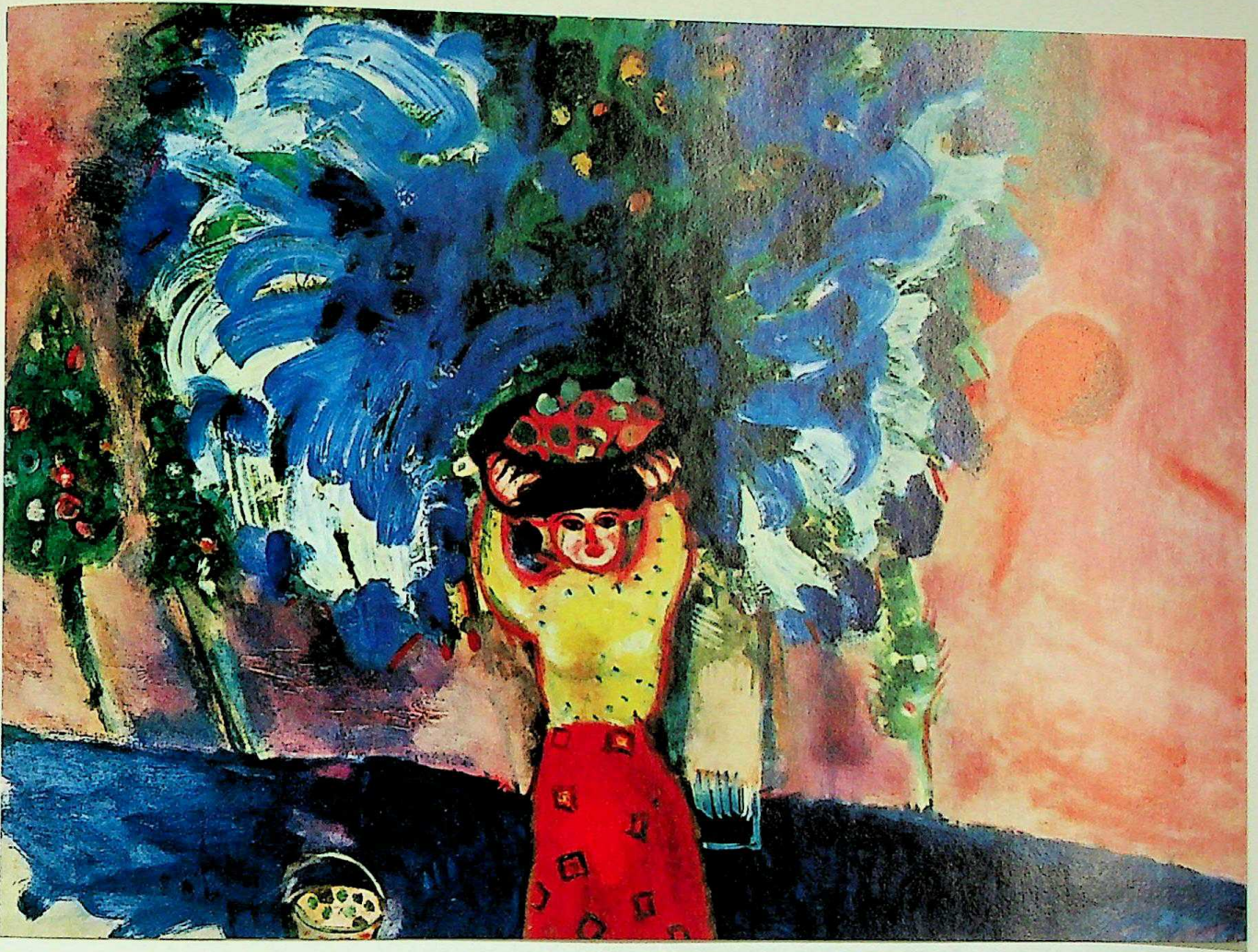
certainly done in that way. But even pictures by Ehrenburg that he had left behind in the studio – “Dreadful Swiss Mountains,” Chagall called them – suffered the same fate; one was used for a large version of *The Birth* (p. 105).

A photograph (p. 30) Chagall sent his father as a postcard shows him in front of the fountain of the Observatory with the bronze horses and the allegorical group of the four continents by Carpeaux. He is now a citizen of Paris and of the world. How different from the last photographs taken in St. Petersburg! Gone is the romantic longing, gone the protective embrace of motherly Vitebsk! Here he stands up to his destiny – smartly dressed, as was his way, in a long coat, a straw boater on his curly head – but on his guard, diffident, concealing his vulnerability.

Chagall attended two art schools – the Palette, where Le Fauconnier (cf. below) and Segonzac taught, and the Grande Chaumière, where he did nude drawings which are still extant. But what impressed and influenced him most were his visits to the museums, the private galleries, and the big salons. “It was at the Louvre that I felt most at home,” he wrote in *My Life*. He had the impression that the Old Masters whose works he studied there were “friends long vanished. Their prayers, mine. Their canvases light my childish face.”³ Those that captivated him most just then were Manet, Delacroix, Géricault, Courbet, Millet, Rembrandt, Le Nain, Fouquet, Chardin, Watteau, Uccello, even Bassano, rather than Titian and Tintoretto whom he found too highbrow.

At the same time he threaded his way among contemporary painters. Renoir and the Impressionists were on view at Durand-Ruel’s; Van Gogh, Gauguin, and Matisse at Bernheim’s. It was only at Vollard’s that Chagall was scared away by the dealer’s gruff appearance. Shortly after arriving in Paris, he visited the Salon d’Automne – on this point the report in *My Life* is not quite reliable – and, as he said later, “went straight to the heart of French painting of 1910.”⁴ The hundreds of pictures hung there included works by Bonnard and Matisse, Gleizes, Roger de La Fresnaye, and Le Fauconnier. “Of course,” wrote Chagall, “I was able to express myself in my far distant native town, in the circle of my friends. But I longed to see with my own eyes what I had heard about from far away: this revolution of the eye, this circular motion of the colors which, as Cézanne wanted, mingle at once spontaneously and consciously in a ripple of lines, or rule freely, as Matisse shows. One couldn’t see that in my town. At that time the sun of art shone in Paris alone and even today it seems to me that there is no





The Harvest, 1910

greater revolution of the eye than that I came across on arriving in Paris in 1910. The landscapes, the figures of Cézanne, Manet, Seurat, Renoir, Van Gogh, the Fauvism of Matisse, and so many other things astounded me. They attracted me like a natural phenomenon."⁵

In retrospect, Chagall's attendance at the art schools seemed of such slight importance that he forgot all about it. "In Paris," he wrote, "I did not take lessons either at art schools or from private teachers. I found them in the town at every step, on every hand. They were the traders in the market, the waiters in the cafés, the concierges, the peasants, the workmen. About them played that amazing light that signifies liberty (*lumière-liberté*), a light I have never seen anywhere else. And that light entered the pictures of the great French masters quite effortlessly and in art was born again. And so the thought forced itself upon my mind: This liberty, more luminous than any artificial source of light, alone can bring forth such dazzling pictures, in which all technical innovations seem as natural as the words, the movements, the work of the people one meets in the street."⁶

The impact of that bright light and those intense colors was Chagall's major experience during his first months in Paris. To translate it, he began by observing the example of Van Gogh. Doubtless he had already admired in Russia the works of Van Gogh, but he had to see them in the "light of liberty" before that experience could come to fruition.

The encounter with Van Gogh can be sensed in *The Sabbath* (p. 101), the first picture Chagall painted in Paris. It is true that the mood of the picture still derives from the experience of Vitebsk. The six people in the room, exhausted by their enforced inactivity, endure the sluggish passage of time punctuated by the insistent ticktock of the clock on the wall; like deflated puppets they cower on their chairs or stand round in a state of stagnant lethargy; all active forces have left their bodies and now fill the room with a ghostly, supernatural power. But the influence of Van Gogh's *The Night Café* (Classified Catalogue, Works by Other Artists, 6) is clear to see.⁷ We are reminded of the Arles picture by the arrangement of the chairs, the clock, the lamp, the halos round the candles. The posture of the men in *The Sabbath* may also be compared with the figures hunched over the tables in *The Night Café*, and the waiter's vacant stare with that of the woman and the old man in Chagall's picture.

But what impressed Chagall most of all in *The Night Café* was its peculiar mood. In that work the room is pervaded by the void of eventless time. Those people have nothing in common; each is absorbed in his own dream. They simply drift along; and the objects, estranged from their clear, immediate use, are transmuted into mysterious symbols of the enigma of life. But it is true that the mood of Chagall's picture is rather different. To the impression of *Night Café* something of his own has been added; the description of a pathetic marginal situation is now imbued with a sense of ultimate security. In Van Gogh's picture – to mention but one essential difference – the bright yellow in the gap between the curtains draws the spectator's eye into the depth of the room beyond, which seems just as void. This repetition of an identical situation symbolizes the endless meaningless-meaningful stream of life. How different the window in *The Sabbath*, through which we glimpse the distant yet solid reality of the nocturnal sky.

In *The Sabbath* the coloring, too, is linked with Chagall's experience of Van Gogh. *Night Café* and other works of the Arles period opened his eyes to the possibility of using strong, pure colors. Now his long-resisted hankering for vehement yellow, red, and green breaks through his defenses. The colors, part pure, part cloudily blended, fill the canvas like a maelstrom. Clearly influenced by Van Gogh is also the thick impasto that forms a relief in which the brush leaves its mark. But whereas in Van



Studio, 1910

Gogh each brushstroke is a structural element of the whole, in Chagall drawing and expressive technique work in opposite directions. He was as yet unable to integrate them in a design of his own.

Something of the sort is demonstrated by *My Father* (p. 103), subsequently dated 1911 but probably painted at the end of 1910. This is a savage picture, full of primeval force. Chagall uninhibitedly paints the objects in colors suited to the impression he wishes to convey – for instance, the moustache, dark green in the thickly painted white face, and the heavy irises, a bright crimson. The black-red cap stands out against the mustard yellow and green, vermilion and orange bushes in the background. *My Father* is thus a Fauve picture, comparable to those Vlaminck painted in 1905/06 and akin to them in the vehement use of Van Gogh's intense colors. It was followed by a number of gouaches and drawings whose subject matter is linked with memories of Vitebsk, among them the portraits of Chagall's grandfather at Lyozno with his poleax. These new works may also have been inspired by drawings brought from Vitebsk. In any case, there is no great difference between the drawing from life, *Father with Teacup* (Classified Catalogue, 26), and the studies of the family now done from memory. But in these latter the model counts less than the spiritual bond. "I brought my objects with me from Russia," the artist says. "Paris shed its light on them."

With each new picture Chagall now made a step forward toward the design that really corresponds to the essence of his color. The intrinsic dynamism of the color scheme became more and more clearly the basis of the composition and for a short time even supplanted the Russian motifs. A splendid example of how Chagall used color at that time is *The Harvest* (p. 97). The canary yellow of the standing woman's blouse radiates in all directions, heightened by the bright vermilion of the basket of fruit she is carrying. Still more mysterious is the effect produced by the blue branches of the tree behind her. The reality of these branches is totally annulled by the color which transforms them into rays. The enveloping red, which fills the space like an aura, enhances by the contrast in temperature the energy of the cool blue. Now color composition and drawing are no longer in opposition, and the effect of the color structure is all the clearer and simpler for that.

During the next few months Chagall did a number of small still lifes and figure paintings that may be linked with *The Harvest*. The first are flower pieces in which the dynamism of the color that radiates from the center is developed and varied; the second are pictures in which a girlish figure is depicted in profile next to a bunch of flowers. Chagall now separates the color areas clearly – in the centered composition of *Bouquet of Flowers* (Classified Catalogue, 45) as rings; in *Woman with Flowers* (Classified Catalogue, 49) as variously animated sectors. The enhanced dynamism is also evident in the rhythm of the forms. Thus, the brush conveys in short strokes the nervous impulse corresponding to the violent coloring, while quiet areas are loosened up with scattered ornamentation. As in the first pictures painted in Paris, the color itself no longer emphasizes the material nature of the objects but expresses an inner emotion that transcends their clearly circumscribed objectivity.

The same is true of the series of Fauve nudes that can be linked with the group of flowers and girls. Thus in *Red Nude* (Classified Catalogue, 53) the vivid contrast of the vermilion body and the yellow bedspread communicates a burning intensity that renders not the visual impression but the psychic experience of the naked body. In other nudes drawn in India ink (cf. p. 110), we can see how "colorful" Chagall made even black-and-white at that time. In this whole series the often uncouth female bodies have a barbaric vitality; the small works blaze with a sensuous fire. But alongside these there are more tranquil studies, as exemplified by the enchanting *Sleeping Woman* (Classified Catalogue, 50).







Le Père · Father, 1910/11

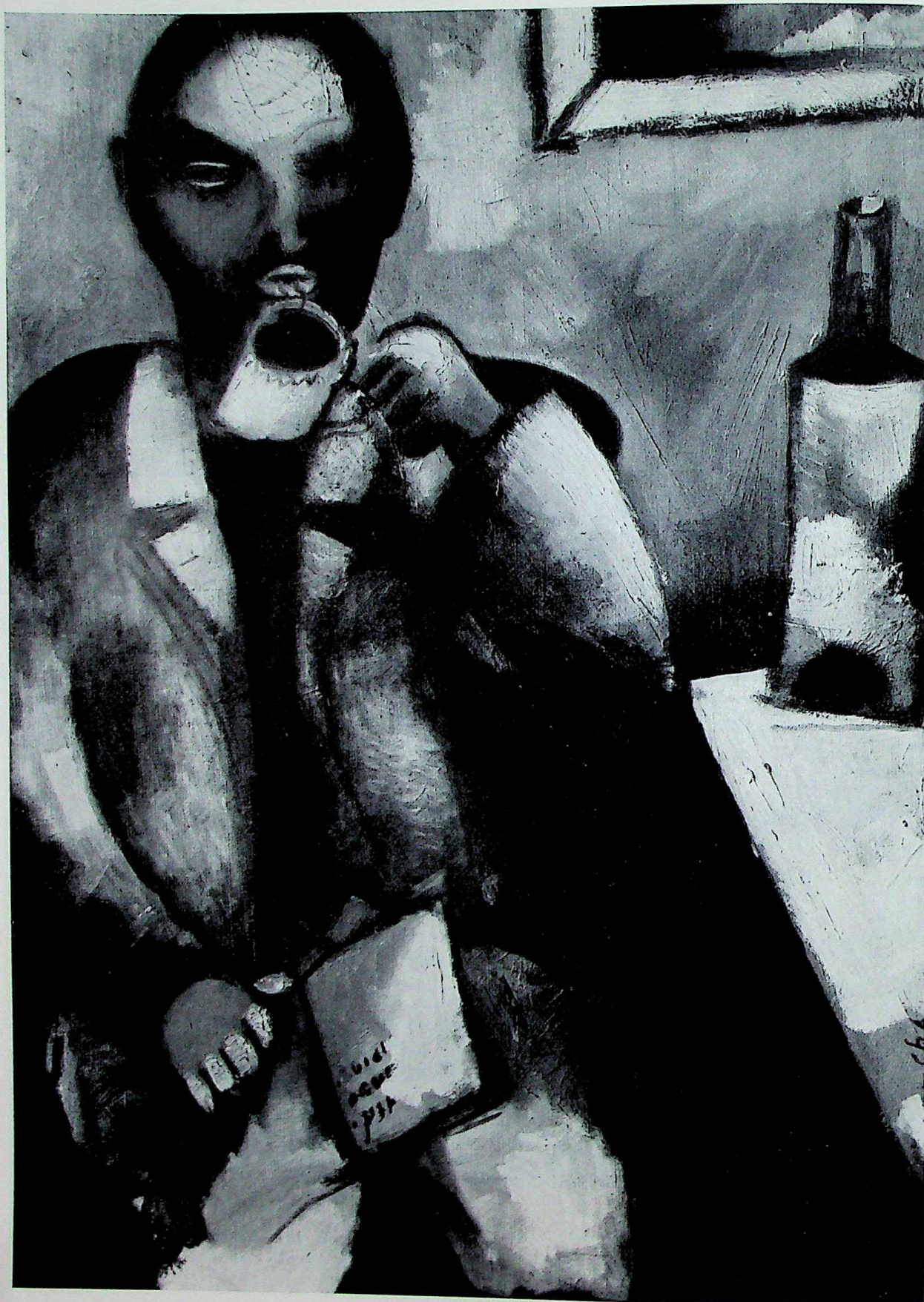


Nature morte à la lampe
Still Life with Lamp, 1910









The Fauve spirit also fills the few "French" landscapes done at that time or a little later. In three pictures the focal point is the Eiffel Tower. It fascinated Chagall because of the unique concentration of surging forces it reveals.⁸ During that period the tower was one of the constantly recurrent motifs of his work. The pictures of 1911 depict the Parisian scene most faithfully; in one of them (Classified Catalogue, 42) sectors of intense colors – vermillion, crimson, green, and ultramarine – radiate fanlike from the center. Quite different is *The Ferris Wheel* of 1911/12 (p. 106). Here the two monuments, tower and wheel, constitute the two centers of a composition which is more restrained, less explosive, and more rhythmically organized throughout. In this picture, which was probably painted somewhat later, the cool blue and green create a wintry mood.

Poet with Birds (Classified Catalogue, 43) has a curious story which Chagall tells in *My Life*. Malik, the painter he had taken in as subtenant (he was not a comrade in "La Ruche," as he says in his book), "painted some pictures and took them to the market to sell." Chagall thought he might do so, too. Malik "painted women in crinolines, walking in a park. That wasn't my style, but a landscape à la Corot, why not? I took a photograph, but the more I tried to paint like Corot, the farther I got from it and I ended à la Chagall."⁹ In fact, there is very little of Corot to be seen now, perhaps just the shading on the tree trunk.

Studio (p. 99) and *The Model* (p. 102) must be considered the major works of this first Paris period. Both pictures represent the room in which Chagall lived and worked in the Impasse du Maine – the chairs and carpets, the bed with the green coverlet, the easel with the unfinished picture on which, in *The Model*, the girl seated on the Louis Philippe chair seems to be scribbling with a paintbrush. On the wall in the background (in *Studio*) other pictures are hanging, one of which we can recognize as *My Fiancée in Black Gloves* of 1909. The others (the two landscapes we can see on the easel in both works which show a certain affinity with *Passy Bridge with Eiffel Tower* [Classified Catalogue, 42] and *Still Life with Potted Plant* on the wall in *The Model*) have unfortunately been lost. It is for this reason, these two works have a documentary value. Yet it is secondary to their significance for the history of Chagall's art. The difference between them and *The Sabbath*, which was painted only shortly before, is striking. Whereas in *The Sabbath* Chagall's newly discovered pure colors are used correctly to render the expression he wants but incorrectly as far as the composition is concerned, in *Studio* the composition takes advantage of the qualities of the individual colors. The red picture frame in the center is set like a hub between the two chairs and round it, driven by the flooding blue, the sharp mustard yellow, and the tense dialogue between red and green, rotates the wheel of the picture. Thus, every element meshes with the others and every single color develops its full potency in the whole. The effect is an elementary intensity comparable with that produced by the pictures Vlaminck painted during his Fauvist period. But where Vlaminck's color glows with light, Chagall's appears darker and more restrained in comparison. One seems to sense a hot breath that rises from it and penetrates every region of the picture, as in the works done from 1919 on by Soutine, whose painterly passion Chagall seems to have anticipated in many respects in *Studio*.

The Model gives a far quieter impression. The placing of the figure, the strong accentuation of the decoration in the background, and especially the cultivated discipline of the painterly attitude, remind one, despite all their divergencies, of the Fauve pictures by Matisse.¹⁰ Here again the central zone is red, culminating in the red arm, but maintained in tension by the deep blue at the upper left and lower right. An enchantingly fresh note is provided by the red and white petticoat.



First Encounter with Cubism

In addition to his oils, Chagall also painted a great many gouaches. They enable us to follow more closely the course of his formal development, which in the oils often seems spasmodic. And it is in the gouaches, too, that the themes for his large works sometimes found their first provisional formulation. A few gouaches with Russian themes contrast in their wild, spontaneous handling with the painterly discipline of the studio pictures and at the same time prepare the way for the next series. They have an obvious affinity with the landscapes on the easel in the studio pictures; compare *The Village Store* (p. 117) with the landscape in *The Model* (p. 102), and *The Soldier* (p. 118) with the landscape in *Studio* (p. 99). The themes derive from Chagall's recollections of rural Lyozno or the outskirts of Vitebsk, where the timber houses of the town merge into the flat countryside and lower-middle-class Jews and peasantry meet. People lounge in front of the steep-roofed houses built of logs and planks; a peasant girl flirts with a soldier (p. 121); a shopkeeper stands at the door of her shop (p. 117); peasants labor in the fields. On a roof a harlequin sits, pleased as Punch. Time and again we find the fiddler (Classified Catalogue, 58, 59, 64) tramping through the streets accompanied by a small boy who collects the pennies, or the organ-grinder with his money, to whom Chagall dedicates another small picture (Classified Catalogue, 57), probably one of the commonest sights day in, day out in Vitebsk.

However unbridled the violence of these small works, it is they that lead to the new "form." The jerky brushstrokes we know from the flower pieces become more impulsive, constituting fluxes of force on which the structure of the composition increasingly rests. The dots and dashes develop into commas and rings, agitated specks and complexes that transmit their impetus to the whole picture. The paths of these forces combine the various elements in large processes that must be clearly circumscribed. From the violent rhythm of the particle forms, the necessity derives for vaster articulations that leave room for movement.

Thus, the angular outlines of the houses, the precise drawing of the footpaths, and the remarkable conglobate form of the clouds are significant for the rhythm of the picture. This is attuned to the style of the period. It is well known, in fact, that since 1907 avant-garde art had been dominated by conceptions derived from Cézanne's analysis, especially the Cézanne of the middle period. The impact of those conceptions can be seen not only in the Cézannesque phase of Picasso's and Braque's Cubism

(1907–1909) but also in the works Derain and Vlaminck, Léger, and Delaunay produced between 1908 and 1912; indeed, with or without the Cubist stamp, they conditioned the art of the entire generation born in the 1880s. For Chagall the contemporary constructive style derived from Cézanne was a field of force which he grew into and whose impact was already visible in the last works he did in Russia, but whose full significance was revealed now, a few months after his arrival in Paris.

That – and not any particular formal influence – is the essential feature of Chagall's relationship to avant-garde art in Paris between 1910 and 1914. His encounter with the contemporary constructive style stressed the precariousness of traditional representation and with it his own formal problems, bringing them closer to their solution. "Chagall was faced from without, as a compulsory aesthetic program, by exactly what his art strove for from within," Efross wrote later.¹ He himself considered the "will to construct" as one of the essential "elements" of his art² and pointed out that he belonged, in fact, to an "age of construction."

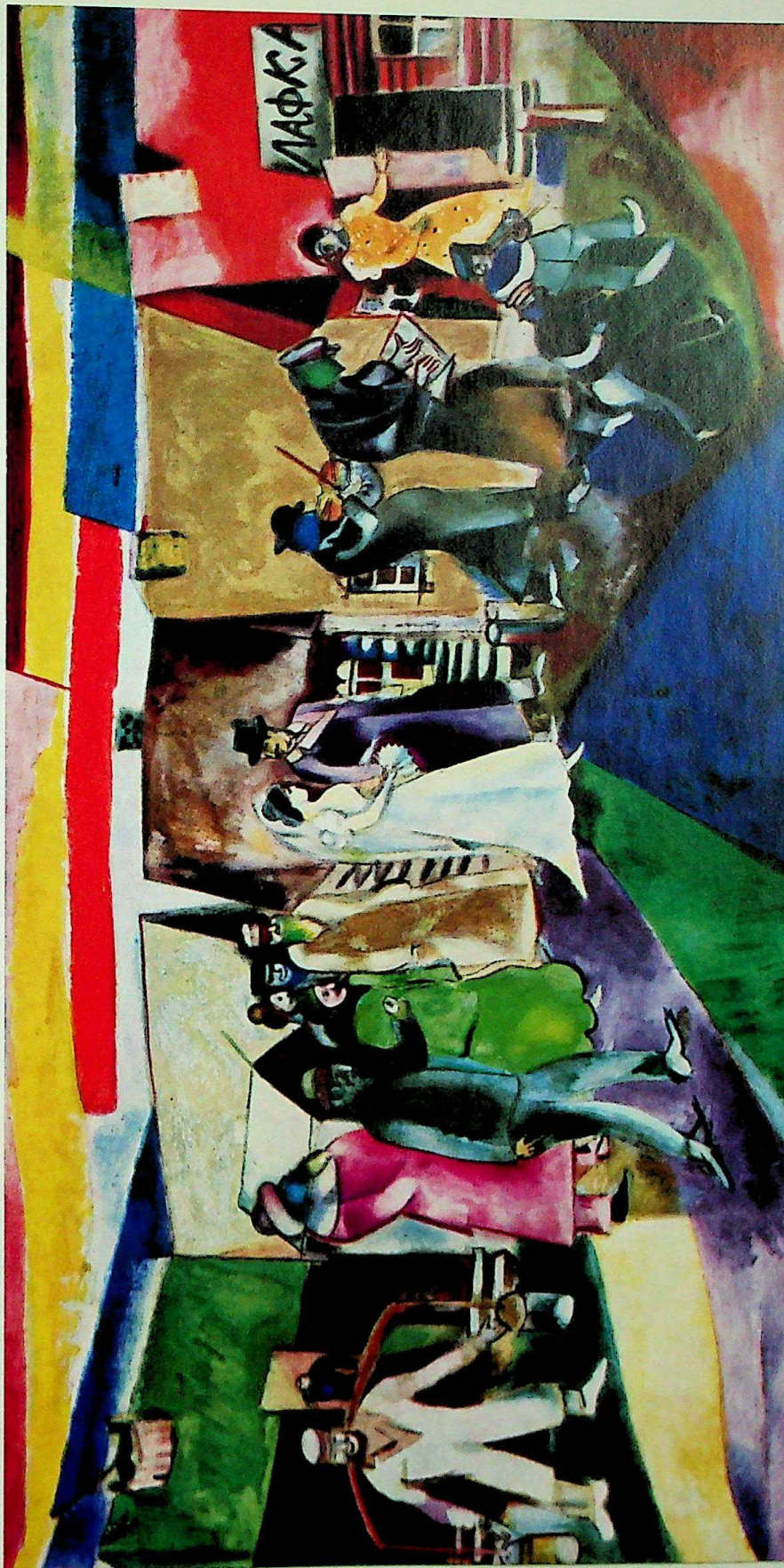
Over and above that, Chagall borrowed from the Cubists' arsenal a few formal devices – at first merely the geometrical division of space, but later, to an increasing extent, the Cubistically articulated division of the figures as well. From then on, both the "Cubization" of the figures and the geometrical division of space count among the stylistic means of Chagall's art, to be employed sometimes more rigorously and explicitly, sometimes more loosely and freely. But neither the first procedure nor the second has a "Cubist" significance. Chagall borrowed them as he had once borrowed Gauguin's flatness or Van Gogh's ecstatic color construction, but he diverted them from their original significance and transformed them into elements of his own personal style. To judge Chagall's works by the standards that apply to his so-called models – for instance, *The Dead Man* (p. 65) or *The Sabbath* (p. 101) by those inferred from pictures by Gauguin or Van Gogh; or *Self-portrait with Seven Fingers* (p. 169) by those relevant for Picasso's works between *Demoiselles d'Avignon* and *Jeune Fille à la Mandoline* – cannot but lead to misunderstandings. In every case the over-all artistic form is totally different and the stylistic contacts are entirely superficial. In Picasso and Braque, Cubist methods – an ingenious bridge between two-dimensional and three-dimensional representation – serve to achieve a consistent translation of the visual reality into the visual order of the picture. Chagall's works, instead, aim at rendering an "other" reality, to which the visual reality stands in a subordinate position. For this reason, in Chagall the means that serve to translate the three-dimensional experience into the two-dimensional picture are subordinate to those that help to build a bridge to suprareality. This, too, is the basis of Chagall's criticism of Cubism, which he found too "realistic," that is, concerned in ultimate analysis merely with the visual reality. He, instead, felt impelled to make us feel in his pictures the "illogical, impossible nature of our existence, the miracle, the other dimension."

Therefore, we are only justified in speaking of Chagall's "Cubism" in a very improper sense. Cubism never exerted a truly formative influence on him, and his "Cubization" of the picture plane and the figures is always a superficial phenomenon, save, indeed, one exception: in *Adam and Eve* (p. 182) we sense the will to achieve Cubist construction. But that picture remained an experiment that went no further.

Nonetheless, Parisian avant-garde art between 1910 and 1914 in general, and Cubism in particular, had an impact on Chagall's development that must not be underestimated. For both the constructive will and formal rigor of the Cubists and the evolutionary spirit of the time made a vital contribution to the high artistic tension in which Chagall produced the major works of his Paris period.

The personal aspect of the stimulus Chagall received from the artistic milieu and the works of avant-garde artists in Paris can be given a more precise definition. He was,

The Wedding, 1910



of course, quite at his ease amid the intense artistic activity of Montparnasse at that time. He met Delaunay and his wife and was a frequent guest at their home in the Rue des Grands-Augustins. And there was no lack of other personal contacts. Every Friday evening Canudo, editor of the avant-garde periodical *Montjoie*, gave a reception. There Chagall usually met Gleizes, whose judgment he greatly valued, La Fresnaye, of whom he still speaks with the utmost respect, Léger, Metzinger, Marcoussis, Lhôte, and Segonzac. He took part in that group's animated conversation, though most likely, chiefly as a bystander on account of the language difficulty. But in any case, he knew all about the discussions which took place at that time on the essence of Cubism, the opposition it encountered, and its relation to Futurism.

So he was far from isolated. Since, however, every contact with extraneous influences, even where they leave formal traces in his work, strengthens Chagall's bent toward what is most his own, it is hard to say which of them bore fruit. The originality of his work only emerges better when we compare it with Cubism; we will study the work Chagall did at the beginning of his Paris period in which the first Cubist formulations appear, and the large figure compositions of 1912 that reveal a pronounced Cubist style.

For the first, we have the already mentioned gouaches with their rhythmic simplifications and the oils done after them, in particular *The Wedding*. It may be assumed that the quite general impact of Léger's and Delaunay's pictures of 1910 was partly responsible for the strongly contrasted rhythmic organization of the forms, especially in the gouaches. One is reminded, for instance, of Léger's *Nude in a Landscape* in the Kröller-Müller Museum, Otterlo, and Delaunay's *Eiffel Tower* in the Öffentliche Kunstsammlung, Basel, both of which were exhibited in the Salon des Indépendants in spring, 1911. (Compare, in particular, Delaunay's round cloudlets and the heavy balloon clouds and the drawn circles in Chagall's *Village Store*, p. 117.) But it is typical that this impression that Chagall was influenced by Léger and Delaunay disappears almost entirely in his first real composition, *The Wedding* (p. 113), which has a totally different rhythm.

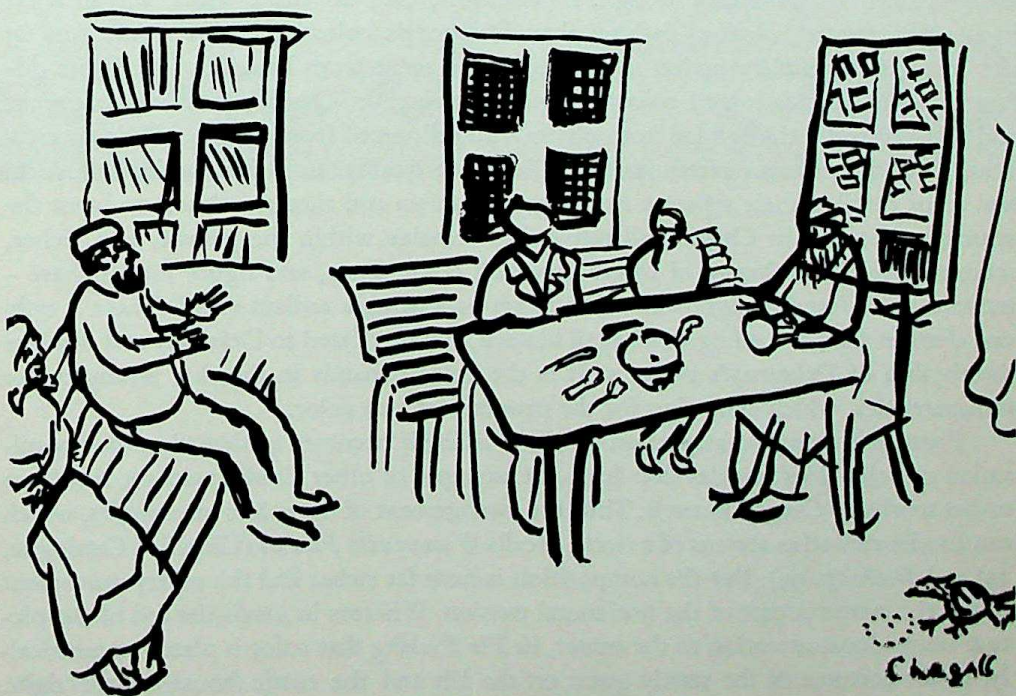
As for the color, Georg Schmidt judges that Chagall owes much to Delaunay's conceptions, that "alliance of pure autonomous form with pure autonomous color – the combination of absolute rhythm with absolute melody." He also draws a parallel between Delaunay's influence on Chagall with that which he later exerted so strongly on Franz Marc and Paul Klee. Namely, all three, Chagall, Marc, and Klee, encountered in Paris the two "essential elements of the new art, the Cubists' transparent form and Delaunay's transparent color," but they "immediately applied those two elements in a diametrically opposite sense by restoring those fragments' representational significance and giving them a psychic-associative context."³

It cannot be denied that the pictures Chagall painted in Paris reveal analogies with Delaunay's conception. Both Delaunay and Chagall employed Cubistic formal analysis but were opposed to Cubism in the proper sense of the term, for they both found it too materialistic and therefore falling short of *reality*. Delaunay sought this "reality" in light, which makes it possible to render the simultaneous experience of colors;⁴ Chagall, instead, in the psyche, toward which all his efforts during those years were directed. That is what Georg Schmidt meant when he said of the relationship between the two painters that "just as naturally, in Chagall, the transparency of the interpenetrating forms and colors, intended at first to be purely optical, has become a psychic transparency."⁵ Another bond between Chagall and Delaunay is that both conceived the picture as a self-engendered reality and used colors as the chief means of representation.⁶ But when we observe the pictures they painted at that time we can see how little real affinity there existed between them.

For a start let us consider *The Wedding* (p. 113), in which the diffuse stimuli Chagall received from Cubism first crystallized. This picture is dated 1910 and therefore belongs to the creative year 1910 which, in accordance with the artist's method of dating, continued far into the following year. Actually, to judge from its position in Chagall's œuvre, we may assume that *The Wedding* was very probably painted in spring, 1911. Delaunay had elaborated his new conception of the picture in 1909 and 1910. Of his series of monumental representations of the Eiffel Tower, he had recently done the version now in Basel (Classified Catalogue, Works by Other Artists, 11), and No. 4 (Solomon R. Guggenheim Museum, New York) of his window pictures. In point of time it is with these works that *The Wedding* should be compared.

But let us now consider Chagall's picture. *The Wedding* is the first of a series in which he tried to formulate anew, with the means assimilated in Paris, the principal motifs of his Russian period. The other works of this series are *The Dead Man* (Classified Catalogue, 66), *The Birth* (p. 105), and *The Funeral* (p. 157) as painted over the first version of that picture.

In *The Wedding* Chagall repeated certain figure types he had already used in the first version of the painting (p. 78) – the bride and groom, the two musicians (though they have exchanged instruments), and some of the relatives. But the cortege moves in a different direction: instead of descending toward the spectator from the high horizon, it now crosses the picture from left to right. The background is formed, as in the gouache *The Village Store* (p. 117), by the timber houses of Vitebsk. Undoubtedly the motif at the right-hand edge was inspired by that gouache; it will be remembered that the original wedding picture could be traced back to a marriage in the family. As in other works, the sign ЛАФКА on the house at the right refers to Chagall's







Nu au bras levé • Nude with Raised Arm, 1911



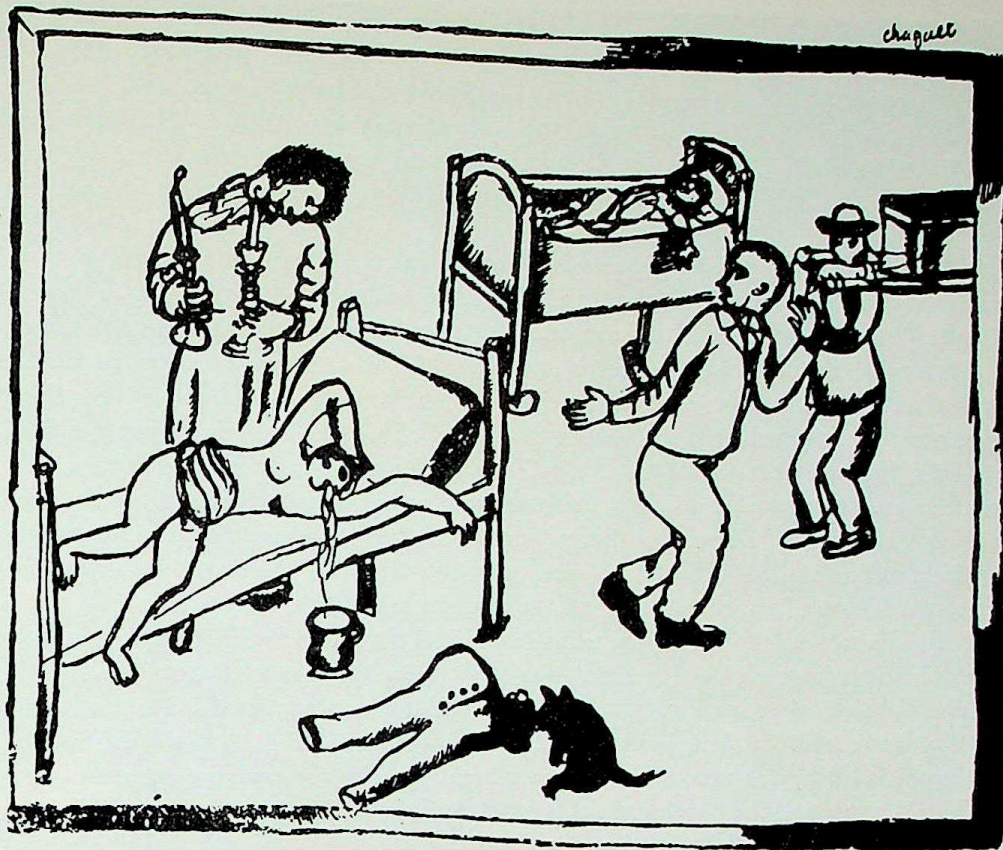


Soldat et jeune paysanne · Soldier and Peasant Girl, 1911









where it is brightened by the yellow of the mother's dress. Between the two reds the cortege unfolds, accompanied by the broad red band in the sky above the married couple.

As in some of the major pictures of Chagall's Russian period, the composition can be read not only under its *formal*, but also under its *symbolic* aspect. Unlike *The Wedding* of 1909 (p. 78), this new version of the theme is neither narrative nor folkloristic. Subject matter and form blend together and the simple symbolic meaning seems to grow out of the rhythmic organization. In fact, in respect of the action, too, the married couple is the focal point to which all the rest refers; it divides the picture into two halves. The cortege, whose movement starts slowly on the left and ends in a gay dance on the right, proceeds from a green house to a red one, from the silvery region of the natural and familiar to the golden region of the emotional and personal. Two curious figures stand at the extreme left – the headless one in the green house and the water carrier tied to the "here below" by the yoke that supports the pails. Both are symbols of earthbound, vegetative life. The married couple is followed by neighbors and relatives; the musicians who precede them express by their ecstatic attitude the rhythm of love as a personal destiny.

There are a number of large compositions by Chagall – for instance, *The Dead Man* of 1908 (p. 65) and *Birth* of 1909 (p. 89) – in which the division into two halves can be attributed to a symbolic significance. In them all, as in *The Wedding* of 1910, the left-hand side has a feminine, unconscious, the right-hand side a masculine, conscious character. In *The Wedding* the coloring of the two halves may also be interpreted in the sense of astral symbolism: the left-hand side then corresponds to the moon; the right, to the sun. The same contrast is also found in the pictures with animal motifs,

painted immediately afterward. This sun-and-moon symbolism is still more explicitly displayed in some works of 1913 – *Pregnant Woman* (p. 209), *Burning House* (p. 200) – and occurs frequently in later works, such as *The Bride with Double Face* (p. 360), *The Dance* of 1950/51 (p. 513), and *Blue Circus* (p. 505). The same symbolism in a different form is also found in Delaunay's *Circular Forms* of 1912 and 1913, where the two halves are explicitly designated as sun and moon; in this respect, it is possible that Chagall had inspired him.

The new version of *The Wedding* tempted Chagall to do over *The Funeral* (p. 157), which he had brought with him to Paris together with the other pictures painted in Russia. The first, "Russian," version does not seem to have pleased him and, instead of attempting a new, independent solution with his new stylistic means, he simply painted over the old picture. The definitive work is dated "909-4" (1909-1914), which must mean that Chagall worked on it until the end of his stay in Paris. In composition, however, the new version is linked with *The Wedding*, to which it may be considered a counterpart. Whereas *The Wedding*, with its enchanting color scheme, resounds with ringing vitality, Chagall painted the picture of the funeral procession almost entirely in black, white, and cool colors, relieved only by the red on the horse and the halos round the lamps. This restrained coloring creates a severe, impressive mood.

Here the theme of death, to which Chagall had dedicated the first major composition of his Russian period – *The Dead Man* of 1908 (p. 65) – reappears, but modified in a typical fashion, showing how far removed the first pictures painted in Paris are from his Russian œuvre. In fact, in the narrative compositions of 1908, amid the familiar world of his birth, obscure orders appear which intensify the reality of here and now to the full impact of the psychic. In this new work, instead, all precise local definition disappears and the action breaks free from the protection and restriction of an environment. The cart, accompanied by the sweeping curves and zigzag lines of the landscape, speeds past like a meteor. The earth is far away; present is only the course of man's destiny, stretching from star to star. The small-town figure of the lamplighter, who goes about his job as indifferently as the sweeper of 1908, is no contradiction to that. Whether he extinguishes the lamp of one life or lights another for a new journey is governed not by village custom but by the laws of fate that surpass our understanding. At the extreme left, where in *The Wedding* the water carrier occupies a similar position, a peasant woman with a kerchief, her arms outstretched as if in prayer, stands facing the spectator. After the manner of mythological pictures,⁸ she represents the origin of life, the starting point of man's progress toward death.

Two small pictures belong in the immediate vicinity of *The Wedding*: *The Bread Merchant* (Classified Catalogue, 63), with a motif probably stemming from memories of Lyozno⁹ and which is imbued with a deep-hued color harmony, and *Still Life with Lamp* (p. 104), in the foreground of which reappears the paraffin lamp from Chagall's room, which we see among the objects on the bed in *Studio*. Behind and above the table that supports the lamp two figures resembling the man and woman we know from the gouaches and *The Wedding* stand out in profile. The color scheme is a deep, intense combination of green, yellow, and red. The close-knit composition of figures and objects and the big, irregular, ornamental pattern link it with the gouache *The Soldier* (p. 118). And both show an affinity with the new version of *The Birth* (p. 105).

This large composition retains but a few traits of the first version (p. 89) – the bed on which the delivered woman lies, covered only by a sheet; the midwife with the child; the old man coming in through the door at the young man's invitation. But an entire fantastic scene, rich in detail, has been added on the right. It is, as Tugendhold says, "a crowded Jewish interior in which people eat, sleep and bear children, and over it all, as in a dream, fly phantoms of men and even fall from the split-asunder sky."¹⁰



Still Life, c. 1911

The first version was an evident constructive order. The pictorial elements, archetypes of a spiritual experience, were grouped in a tense, contrasted composition. How different the second version! It seems far more than the first to reproduce Chagall's recollection of one of his mother's confinements. This is how he tells the story in *My Life*: "I found the house full of women decked out in their best clothes, and grave men, whose dark spots of color veiled the light of day. Noise, whispering; all of a sudden, the piercing wail of a newborn babe. Mama, half naked, pale, with a faint pink flush on her cheeks, is in bed. My younger brother had just been born."¹¹ The picture is alive with the excitement and anxiety the boy felt in the house. The figures are not arranged in a quiet progression filling every part of the picture, as they are in *The Wedding*. Instead, each seems to move agitatedly to and fro on its own. Each is pervaded with a tense, inner vitality which it radiates like a motive force on its immediate vicinity. The very room itself is not still; it is divided up by rhythmically articulated axes that transmit to it the movement generated by the figures from which those axes start. The color stresses the lack of stability: shreds of blue dance in the warm, ruddy hue of the floor surrounding the crimson on the delivered woman and on the stove; the ceiling, in bright Russian blue, is like a sky above the quiet olive walls. Thus *Birth* marks an important step on the road to an out-and-out dynamic design.

The new version of *Birth* was the point of departure for a Cubist re-elaboration of *The Dead Man* (Classified Catalogue, 66) which has unfortunately been lost. Like the second *Birth*, it was considerably larger than the first version, but the number of figures and houses and their position remained unchanged. What was new was the more pronouncedly geometrical rhythm of the composition, which extended to the structure of the figures as well.

During the first years of his stay in Paris Chagall did two still lifes, one, now lost, in gray tones (p. 107) and the "Cubist" *Still Life* (p. 127). Like the landscapes and studio pictures, they square with Chagall's determination to penetrate, even by the motifs he used, "into the heart of modern French painting,"¹² and come to grips with the spirit of Western tradition. But it is just these experiments that serve to highlight the essential factors that differentiate Chagall from that tradition.

It is difficult to decide when the "gray" still life was executed, immediately after *The Wedding*, with which it shares the painterly richness and peculiar charm, or later on. We look from the side and slightly above on the objects for which the table, viewed from above and set a bit askew on the canvas, serves as a background. Sweeping curves enclose the basket, pitcher, and bowl but, in accordance with Cubist technique, leave free "passages" through which the colors of objects and background flow into each other.

It is instructive to compare Chagall's still life with one by Juan Gris of about the same time, *Eggs* (Classified Catalogue, Works by Other Artists, 12) of 1911, in which Cubist analysis still leaves the objects practically intact. In the Spanish artist's picture the "resonance" is obtained by including all forms and objects in a sharply articulated rhythm that conditions the entire picture plane. Instead, the "radiance" of Chagall's work is due to the mutual intensification and dilatation of the swelling rotary movement instilled in each individual element.

Chagall's other still life (p. 127) may also be compared with the same work by Gris, particularly as he utilized some similar objects. The plate and cup, the jug, bottle, goblet, and lamp have also undergone a similar deformation. They thus harmonize better with the rhythm of the whole. But this rhythm is totally different from that of Gris's picture.

As in the second versions of *Birth* and *The Dead Man*, the picture space is articulated by axes along which the shadow accumulates. The objects on the table are drawn

into the structure of these axes, either because placed in the areas they delimit or because tied to their points of intersection. So far, there is no difference between Chagall's system of axes and the usual construction lines. Chagall does not use these lines for the static architecture of the picture; instead, they traverse it like rays, counteracting the force of gravity and setting the objects in free movement.

This impression is intensified by the colors. The lemon yellow and green of the lamp stand, the green of the bottle, the bright white inside the bowl, the red of the apples, possess an energy, and therefore a dynamism, of their own which contrasts with the blue of the ground extending in all directions. But at the same time the composition gives these forces rhythm and the dense handling, finely graded in chiaroscuro, also makes for tranquillity. The dynamic energy of the picture is manifested, not in expressive vehemence, but in the calm radiance of the colored areas, which are enclosed by furrows of shadows, as are the glowing panes of glass by strips of lead in a stained-glass window.



Preliminaries for the Major Works

Chagall spent his first months in Paris coming to grips with Fauvism and, at least at a first stage, with Cubism. The focal points of that artistic phase are the new versions of the large paintings executed in Russia. The next phase begins with a series of spontaneous inventions which Chagall first fixed in small gouaches. Some of these served as sketches for oil paintings that may be considered the first really major works of his Paris period. In all probability the gouaches were done in 1911 in the Impasse du Maine; the oils partly executed not long after in the same place and partly somewhat later in the big studio in the "Ruche." These gouaches may be divided, according to their subject matter, into two groups: one characterized by nocturnal scenes in the suburbs of Vitebsk, the other by interiors in which a cow or bull plays an important part. Both groups continue the series of "Russian recollections" Chagall commenced on his arrival in Paris, but their mood is more exotic and fantastic.

This is typified by the change from day to night in the street scenes. Now our gaze penetrates into spiritual regions where the stars of night hold sway, so that the full moon, stars with long curved points, and flaky cloudlets look down on a nocturnal life that is full of strangeness (Classified Catalogue, 77, 79, 80).

These gouaches are important as the points of departure for a few oils – *To Russia, Asses, and Others* (p. 159), *Russian Village, from the Moon* (p. 158) – Chagall painted shortly after moving into the "Ruche." But they also form part of the series of gouaches with Russian subjects he painted at the same time as the "large" oils, to which some of them are related, some not. Most of these gouaches may be classified in large or small groups. Though they cannot be dated with certainty a certain chronological order results from their link with the large paintings. They also enable us to follow more or less the development of Chagall's style. Whereas those done in 1911/12 show a more obtrusively Cubist character, in the later ones – from 1912 to 1914 – the decline in "angularity" is accompanied by a stronger emphasis on painterly values.

More important than their style is the curious, unusual vitality of these works. They express, in all its breadth, the tempestuous flood of invention that flows through Chagall's Paris period and only occasionally produces a major work. In the hot rhythm of the motifs, alternately isolated and combined, and in the interplay of the loosely sketched or strongly accentuated forms we can feel the essential pulse of his art. This gives the numerous minor works of that period a significance all their own. Although

some of them are closely related to the oil paintings, either by anticipating or by completing and developing their motifs and rhythms, they are entirely different in character. For, whereas the complex organisms of the oils are dominated in spirit and structure by the constructive intention – insofar as that term may be applied to Chagall – the small gouaches are far more immediate, breathtaking evidence of the “total lyrical explosion” which, according to André Breton,¹ characterized Chagall’s Paris period. He worked on them with a creative obsession that transcended all fixed and definitely stated conceptions and may perhaps be attributed to his youth. For, as the artist himself says today, “to surrender oneself to one’s instinct, one must be young and not harassed by circumstances, by life.”

In those works one can sense the shock at the exotic that Chagall’s contemporaries in Paris received from what he had brought with him from the East. One might, perhaps, compare the gouaches he did during those years with Stravinsky’s *Petrouchka*, as Chagall himself does. The alien nature of the folklore is not the only novel feature of the two works. In Stravinsky’s music and Chagall’s painting the East, with its different rhythm and different temperature, casts a fierce, exciting beam of light into the cultural domain of the West. The times were ripe for that. As Albert Schulze Vellinghausen says, Chagall reached Paris “neither too early nor too late but, with true antique *kairos*, at exactly the right moment – just when Western Europe in a transport of the joy of discovery had begun to understand the message of the exotic as the intensification, or rather the salvation of its own life scope.”²

This great series of gouaches also includes those depicting indoor scenes. Even if their motifs were later on developed in gouaches with a Cubist trend, they themselves constitute a separate group. It is important for the understanding of the history of Chagall’s art that the majority of these indoor scenes led to large versions in oils. For that reason the gouaches and oils afford, for once, a really comprehensive survey of a certain section of his œuvre. In keeping with its twofold aspect, its novel features



Dedicated to My
Fiancée, 1911



consist either in new formal arrangements or new symbolic motifs. When tracing its development we must consider both.

The series begins with *Fantastic Scene* (Classified Catalogue, 67), which in the matter of form is related to the works that went before. This painting belongs to the cycle of the large oil painting *Birth*, of which we are reminded by many of the motifs, the multiplicity of figures, and the over-all rhythm.

Thereafter, Chagall reduced the number of figures and concentrated on the scenic motifs. The intensive action of fewer actors conveys better than the turbulent movement of a crowd that sensual-unsensual excitement he sought to express in his pictures. Thus, *Cow in the Room* (Classified Catalogue, 69) is like a simpler, less dramatic, but expressively more intense version of *Fantastic Scene*. The incongruity of the cow in the room is more effective all on its own than the pictorially too complex action of the slaughter. By its mere presence the beast shatters conventional notions and keeps the spectator in a state of uncertainty. This makes him receptive to the excitement expressed by the motifs – the nocturnal conflagration seen through the doorway, the gestures of the two figures, the dancing movement of table and samovar – by the composition, with its off-vertical lines tilted in opposite directions, and by the color scheme based on the magical contrast of silver and green. This gouache was developed not long after into the oil painting *The Yellow Room* (p. 122). Here the compositional contrasts enhance the “evidence” of the subject. For instance, as Chagall remarks, the presence of the cow intensifies the “roomness” of the room and the woman, “seated yet not seated,” is all the more seated for that. The same is true of the slant of the table: as Chagall says, “it squeaks, it screams ‘table!’”

The woman in the gouache, like the butcher in *Fantastic Scene*, throws one arm back over her head. This whirling gesture should not, however, be interpreted as a voluntary action. An extraneous, superpersonal force has laid hold of her and seeks to express itself through her. An analogous situation is depicted in two works where two people are gripped by the vorticoose movement – the gouache *Dedicated to My Fiancée* (Classified Catalogue, 71) and the oil painting *Interior II* (p. 120), which was also preceded by a gouache sketch. In *Interior II* there is also a cow in the room before the window through which, as in *The Sabbath* (p. 101), we look out into the night. Here, instead of the samovar, a paraffin lamp dances on the table. A young peasant girl forces herself upon an elderly bearded man seated on a chair to the right, tugs at his beard, pries his mouth open with her finger, and apparently attempts to climb up him with her bare legs. In the gouache *Dedicated to My Fiancée*, the woman has already climbed on the man’s back and twined her bare legs round his body. She bends down to peer into his face, but what she sees is not a human face. The man has been transformed and now wears a bull’s head on his shoulders. In comparison with *Interior II* the union of beast and man in a single figure and the convolute arrangement of the figures results in a more condensed motif language. Lamp and window also take part in the whirling dance.

These motifs may well be linked with the unbridled eroticism of the bucolic scenes in the gouaches of 1910. The same primitive natural force finds expression in both. In *Interior II* the girl rushes at the bearded man like a tornado. The incongruity of the subject subverts the traditional conceptions of painting, just as the presence of the cow does in the earlier works. But the motif not only gives the spectator a shock; it also reflects, raised to the highest power, the excitement Chagall is bent on conveying. At the same time, unlike the gouaches of soldiers and peasant girls, it disrupts the narrative conventions of erotic scenes. It is not a young soldier the girl is assaulting but a bearded man; she tugs at his beard and tries to examine his mouth as she would an animal’s. All anecdotically comprehensible elements have disappeared. What the orgi-

astic motif, the violent movement, the nervous brushwork, and the shimmering color express is an elementary primeval force devoid of aim or purpose.

This can be seen even more clearly in *Dedicated to My Fiancée*. Unlike the bearded individual with the faun's face who is simply overwhelmed by the anonymous assault, the bull-headed man takes an active part in the girl's orgiastic passion. It is no mere erotic impulse or sexual desire that grips the couple. Every wonted material restriction disappears; the overwhelming drive is experienced as a simple instinct, a potent spiritual force operative in human nature. And the spittle which, like the froth of overflowing vitality, is spewed from the woman's mouth onto her partner's face – "diabolical spittle," Chagall calls it – symbolizes the incendiary essence of life.

Beasts' heads as masks have been used from the earliest times as a means of participating in the forces and powers that transcend the scope of the individual. We know representations of men wearing animal masks from the art of the Ice Age, of Mesopotamia, India, and, more recently, Africa and Oceania. Chagall may have got the idea of the figure with the bull's head from Negro masks, which were already to be seen occasionally in Paris in 1911.

There is no question, however, of his employing the motif consciously. And the man in the red coat, insofar as we consider him a masked figure, does not wear his mask as a theatrical or carnival disguise, as modern maskers do. As in the case of authentic primitive peoples, the mask has become outwardly the real visage; it does not hide anything. The masked figure is really "the other," beast and man in one, and participates both in the sphere of the individual and in that of the natural collectivity. Masked figure and mask symbolize spiritual reality.

In this work and others of the same period the symbolistic aspect of Chagall's art is modified and deepened. Hitherto he had derived his motifs from his environment or from the icons he had seen in Russia, and their archetypal force as symbols sprang from the new context in which he placed them. Instead, the bull-headed figure all on its own possesses that unfamiliar quality we otherwise find only in the myths of antiquity or in our dreams.

The introduction of such symbols in a modern work of art is by no means a matter of course. For, whereas in all early stages of culture art quite naturally expresses itself by their means, and within the sphere of the major religions the creative artist has direct access to the symbols handed down by tradition, the artist of the present day finds himself in a peculiar position. Every accepted symbol is part of the existing cultural patrimony and therefore in a work of art becomes an allegory. For that very reason, when Chagall takes over an accepted symbol, for instance, Adam and Eve, or the Crucifixion, he is determined to "shatter" the signification context which has hitherto sustained that symbol (*e. g.*, the iconographic order of icon painting) and so create an emotion that leads beyond what is current and familiar. Even the fundamental tension that marks his relation as a Jew to the Crucifixion counts, in one of the motifs, among the "dynamic" factors that counteract rigidity.

Quite apart from that, however, the modern artist may not "adopt" a symbol: he must forge it himself. But to invent also means to uncover; the creation of something new involves the unearthing of something primeval. When a symbolism is genuine, it always turns out to be the expression of the forces that regulate man's destiny and in the modern psychology of the subconscious are known as archetypes. Thus, symbolic images are part of the patrimony, age-old yet always new and different in its manifestations, in which the whole early history of mankind is mirrored.

We know that in Surrealism, which came much later, Freudian psychoanalysis was considered right away as a theoretically potential means to spontaneous creation. Therefore, in accordance with that concept, the logic of the images in the pictures Max

Ernst and Salvador Dali painted in the 1920s is often the logic of consciously observed dreams. In 1911, however, Chagall knew nothing of psychoanalytical research and technique. The appearance of archetypal symbolism in his pictures is the result of the central endeavor to represent psychic reality in a work of art. Chagall did not consciously seek out such images; he found them in his path as the obvious means of attaining his goal.

Referring to *The Dead Man* of 1908 (p. 65), Chagall once said psychoanalysis was the scientific parallel to his early works, comparable with the relation of Chevreul's theory of color to the paintings of Delacroix and the Impressionists—except, of course, that Chagall took no interest whatsoever in Freud at that time. "As far as I am concerned," he told J. J. Sweeney in an interview in 1944, "I have always slept perfectly well without Freud."³ Nonetheless, the parallel is evident, for both psychoanalysis and Chagall's early works bear witness to a comparative history of spiritual life; both in like manner constitute a breakthrough into hitherto unknown spiritual regions, which has resulted in the discovery that there is a striking "logic" in the irrational. Still more impressive, however, is the parallel between Chagall's archetypal symbolism of a few years later and C. G. Jung's advance into the "collective unconscious." The temporal concordance is amazing. In winter, 1911/12, Chagall did the preliminary sketches for *Dedicated to My Fiancée* and Jung's first major work, *Wandlungen und Symbole der Libido*, the starting point of the new psychology, appeared in 1912. In book and picture alike human instinct is no longer visualized merely in its relation to sensuality and personal endeavor, but as a primary force that both exceeds and confirms individuality. Needless to say, there was no contact between artist and scientist. It is a case of similar "insights" in the same historical situation. Parallels can also be found later between the mental attitude on which the psychology of the subconscious is based and that which is manifested in Chagall's pictures. This is true, in particular, of the determination to realize in the psychic sphere the unconscious realities that are capable of restoring man's equilibrium which is endangered by his one-sided, reason-dominated development.

The bull-headed figure also pinpoints the part allotted to animals in Chagall's symbolism. Heretofore, they occurred only occasionally – for instance, the cart horse in *The Funeral* (p. 157), a cat in *La Kermesse* (p. 79), or a pig in *The Holy Family* (p. 75). But from now on we find them very frequently; we may assume that they have a special significance. Undoubtedly the representations of animals in Chagall's works have their roots in his own life story. As a child, at home and in rural Lyozno, he came across asses and horses, cows, calves, oxen and goats, the strutting cock and his attendant hens. He tells of the "cow in our yard, whose milk was white as snow, the cow that used to speak with us," and of "those very excellent, very familiar personages," the chickens. But this intimate intercourse is already complicated by strange undertones. Cows and calves die in streams of blood under grandfather's knife. "And you, little cow, naked and crucified, in heaven, you are dreaming. The glittering knife has borne you aloft." This is one of the memories recalled in *My Life*.⁴ The ritual sacrifice of the cock during the purification ceremony before the Day of Atonement and the ritual consumption of cock and fish, count among the experiences of his childhood. In his recollections of that time the artist finds fish "so precious and significant as the big wall clock, extraordinary, mystical." All this contributes, on the personal side, to the aura ascribed to images of animals.

At the same time they also bring us face to face with more ancient collective experience. As we know from the art of the Ice Age, there were strong ties between Paleolithic hunters and shepherds and their animals. In Scythian art, whose tradition may well have exerted an influence on Russian folk art and thus have reached Chagall, animals are still virtually the only motifs depicted. But this animal symbolism of the

earliest cultural stratum has been perpetuated as part of everyone's superpersonal memory, which comes to light again and again in the imagery of our dreams.⁵ That is how we should interpret its appearance in Chagall.⁶

The most characteristic animals in Chagall's pictures are the cow, the bull, the ass, the horse, the goat, the cock, and the fish. The frequency of their occurrence varies from one period to another. Thus, for instance, we find horses and asses chiefly in pictures painted after 1924; cocks and fish after 1928. Between 1910 and 1914 we mostly come across cows, bulls, and goats, more seldom asses, cocks, and fish. In the center stands the cow, symbol of nurturing motherhood. In earlier cultural strata, dominated by feminine cosmic notions, the cow symbol occupied an important place.⁷ But that "old" world of the spirit, unlike the man-dominated "new" realm of reason, had both a masculine and a feminine aspect. In Chagall's animal pictures, the cow may have a bull or a goat as male partner. In terms of the astral symbolism that occurs repeatedly in Chagall, they also represent the sun and moon in opposition.

Needless to say, in Chagall not one of these representations derives from the recollection of an assimilated culture. From the artist's point of view they are all spontaneous inspirations stemming from his bias toward a psychic reality on which we all depend but to which as yet we have access only through our dreams. But although their inspiration is spontaneous, these images have a "history" in the twofold sense of the word – on the one hand, as part of a spontaneously rediscovered age-old symbolism, on the other, as part of a history of "fantastic" forms.⁸ Thus, the man with the animal's head recalls the "Wizard" in the cave in *Trois Frères*, the Egyptian god Thoth, sixteenth-century illustrations for *Pantagruel*, and Caliban in *The Tempest*.⁹ There is another point to be mentioned in connection with the history of this inspiration. Rabbi Meier ben Baruch, who lived in Rothenburg in the thirteenth century, interpreted the Second Commandment as forbidding the representation of the human face in the synagogue but allowed animal heads to be set in their place. Accordingly, in the illuminations in some Jewish manuscripts of that period, all the Jews, unlike non-Jews and angels, have birds' heads.¹⁰ There may be a subliminal connection between this "evasion" to animal heads and the genesis of Chagall's animal-headed men.

However, the monstrosity depends for its specific significance on the context of the picture in which it appears and of the artist's entire œuvre. If we really want to interpret it, we must keep that in mind. In the pictures of the period we are considering, "animals" are as a rule juxtaposed to humans, either in simple confrontation (e. g., in *I and the Village*, p. 163) or in antithesis to the animal-headed man. In such cases, the animal figure may be associated with the unconscious and spiritual, the human figure with the conscious and rational. One is tempted to see in their juxtaposition and, indeed, in their mere inclusion in the picture, a metaphor for a new, longed-for unity. In the animal-headed man, instead, the "split" is particularly emphasized. Picasso with his *Minotaur* (around 1933) and Max Ernst, in *Semaine de Bonté* (1934), took up the same motif later and used it for grandiose interpretations of man's "split" and "inverted" life at the present time. Everywhere reason is dethroned and the unconscious holds sway. The figures in Chagall's pictures whose heads wander off on their own and those that stand on their heads belong to the same category.

Of course, those images have both a "negative" and a "positive" significance. The forces from the depths of the psyche can manifest themselves as destructive powers. A couple of years before the first world war Chagall sensed and recorded the breakthrough to the elementary level, whose demonic power this century has since seen in operation to such dire effect. But in his pictures he also created metaphors for a new, more rounded and broadened human world in which the powers of the deep find their place and neutralize their negative potency.

The thematic cycle of the oil painting *The Drunkard* (p. 123) also belongs to this general context. In a gouache (Classified Catalogue, 74) that constitutes the starting point of a whole series, a cow thrusts her head through the window into a room where there is a table cluttered with playing cards, a fish, and a bowl of fruit. Seated at the table is a man with a knife in his hand. But his head, instead of sitting firmly on his shoulders, is shifted to one side and turns a greedy profile toward a bottle that floats in the air. This "image" may be given a "formal" interpretation. The vehement rhythm of the whole picture carries the head, like all the other objects, along with it, thus creating a hiatus between head and body. But, as we have already seen, amputation also signifies the dethroning of reason, and to the same fact may also be attributed a symbolic significance. Namely, that head and bottle are more closely related than head and body. Chagall seems to be saying: "He who has lost his body seeks a fictitious body in the satisfaction of primitive appetites."

Undoubtedly an interpretation of that sort affords an insight into the essence of the picture. But to offset its one-sidedness we must always remember that that is only one aspect of the work. From Chagall's own point of view what counts is not the "symbol" but the "form." For, as he says, "one must not start with the symbols but arrive at them..." And it is in just that sense that he always insists: "It was my color that demanded the overturned chair, the cut-off head."

Two years later he repeated the theme of the gouache in a pen drawing for Walden's *Der Sturm* (below). But he had already tried to simplify it in 1911, first in a small drawing in sepia, secondly in another gouache, and finally in the oil painting *The Drunkard*. This picture is one of the compositions with new motifs executed while Chagall was still living in the Impasse du Maine and shows how already at that early stage he



endeavored formally and expressively to emphasize the spontaneous inspiration. Here cow, window, chair, and cards have been eliminated and the fruit replaced by a hen which, with the fish, symbolizes the presence of natural psychic forces. Unlike *Interior II* (p. 120) with its loose, undisguised brushstrokes, this new picture shows a compact, closed handling. The composition is full of stressed contrasts: sharp angles and sweeping curves, human nature and inanimate matter, are placed side by side in direct opposition. These tensions are accentuated by the colors. Thus, flaming red contrasts sharply with green and is sustained by luminous yellow. The transition from one color to another is by brief touches with the same rhythm as that on which the design is based.

It was about this time that Chagall did the now-lost *The Bath* (women under a shower), a picture all in red, and *The Yellow Room* (p. 122), which is the version in oils of the gouache *Cow in the Room* (Classified Catalogue, 69). Here a few details have been changed. The conflagration seen through the open door has been transmuted into a peaceful, moonlit night; the man's head now faces in the same direction as his body, while the woman's face, which in the gouache seemed curiously "displaced," has undergone a rotation of 180 degrees and its position is now attuned to the rhythm of the whole picture.

The Yellow Room differs from Chagall's previous paintings in its color scheme. It is true that he used a similar yellow in *The Drunkard* to express background vitality, but the coloring on the whole has a certain artificial quality. *The Yellow Room* is a different matter altogether. Here, for the first time, the dominant color is a basic element and fills the entire picture space with its own peculiar dynamism of ebb and flood. The washed-out, greenish tint on the floor and by the door represents the color of the yellow in the shade; the wine red of chair and landscape finds its place as a contrasting complementary, and the white with traces of blue on the samovar shines like a strange, cool shell out of the sea of vivid light. Particularly odd is the relation of cold to warm hues. That the object in the center seems chromatically the coolest and the nocturnal landscape outside seems the warmest, contributes to the curious mood of the work.

The rhythm of *The Yellow Room*, at once relaxed and tense, reappears in a small interior, a new version of *The Birth* (p. 124). Here, at the head of the bed, above the newly delivered woman, stands a maid holding aloft a lamp. A man seems to be slinking away with the baby. Compared with the excited goings-on in the large version (p. 105), the action is hushed and charged with mystery. Moreover, the concentration on a few figures, and the repression of what is too obviously dramatic, produce a denser mood. The closed-in room with the arched window set high up in the wall and the peculiar lighting which, though contrary to all reason, is pictorially quite natural, contribute to the same effect. But what gives the little picture its quite special charm is its restrained color scheme, in which red and ocher tints contrast with a few greens and blues before the slaty gray and black of the wall, and the unusually sensitive and nuanced gradation of the texture.



Etude pour *Ma Fiancée aux gants noirs*
Study for *My Fiancée in Black Gloves*, 1909



Pour Apollinaire

Chagall 1911

Chagall in "La Ruche"

During the winter of 1911/12 or in spring, 1912, Chagall moved into a studio in the artists' settlement known as "La Ruche." A letter written to Aleksandr Benois in October or November, 1911, still bears the old address, 18, Impasse du Maine. The catalogue of the Salon des Indépendants in April, 1912, where Chagall showed a few works, also gives the same address; but the artist says that was a mistake on the part of the secretariat, for at the time he was already living in the "Ruche."

Many of the important pictures which, according to Chagall, were painted in his new studio, are dated 1911. But even if we assume that he moved there in November or December, 1911, it seems unlikely that he could possibly have executed the whole extraordinary series from *Dedicated to My Fiancée* (p. 133) to *The Poet* (p. 171) by the end of that year. However, as we know, it was only in 1914 that the dates were inscribed on those pictures, and by then the sequence of "artistic years" was linked in Chagall's memory rather with the seasons than with the calendar years. Consequently, in all probability 1911 means "executed between summer 1911 and summer 1912." The indications 1912 and 1913 may be interpreted in like manner. This explanation is confirmed by the fact that, though Chagall only left Paris in May, 1914, none of the pictures painted there is dated 1914.

The artists' settlement "La Ruche," 2, Passage de Dantzig, is located in the Vaugirard district close to the great slaughterhouses. When Chagall lived there it adjoined the "Zone," a peculiar landscape where town and country mingle. The "Ruche" was built by the sculptor and painter Alfred Boucher to offer artists cheap living and working quarters. In Chagall's day it comprised nearly 140 studios. It got its name of "La Ruche" (the beehive) from the central dodecagonal structure, a timber pavilion which had housed the viticultural display during the Universal Exhibition of 1900. Boucher bought it cheaply with other buildings of the same exhibition and re-erected them in their present position.¹ It was in the "Ruche" proper that Chagall found a studio, and there he lived and worked until he left Paris in spring, 1914.

The middle of the dodecagonal edifice, which still stands, is occupied by a timber staircase leading to the lobby, off which twelve studios open. The ground plan of each of these studios is a trapezium with its longer base toward the outside. Over the door there is a sort of balcony for the bed. One of the side walls is occupied by a stove. The other is left empty and it is there, in one of the rooms on the top floor, that Chagall's large pictures were painted.

Adjoining the "Ruche" proper were other houses containing studios. In each narrow room of all those miserable shanties on the anonymous, disconsolate outskirts of the city dwelt painters, sculptors, writers, actors, bohemians, and eccentrics from all over the world. Among them were great painters and sculptors and many lesser ones – Léger, Laurens, Archipenko, Sterenberg, Kremegne, Soffici, and Kogan, a friend of Chagall, to mention but a few. For a short time Modigliani had a studio on the same floor as Chagall. Soutine, instead, shared a room with some other artist for a single night or longer. At that time none of them had become famous, but they were all obsessed with the determination to do something new, genuine, and lasting.

Chagall himself took little part in the noisy, stormy life of the community. Jacques Chapiro tells us that he was considered a "dreamer," a "poet," a "man full of odd ideas."²

Nonetheless, he was far from living alone in a little cocoon spun round himself. He strolled through Paris by day and by night, driven by the urge to see and learn. "I am dragging out my days on the Place de la Concorde or near the Luxembourg Gardens. I look at Danton and Watteau, I pull off leaves. Oh! If astride the stone chimera of Notre-Dame I could manage with my arms and legs to trace my way in the sky. There it is! Paris, you are my second Vitebsk!"³ Little of what he saw found its way directly into his pictures, except in the townscapes with the Eiffel Tower. But the vitality and happiness which his daily contacts with the city and its inhabitants revealed to the painter are mirrored in all he did. He worked mostly at night, in a real fever. He recalls it in *My Life*: "While in the Russian ateliers an offended model sobbed; from the Italians came the sound of songs and the twanging of a guitar, and from the Jews debates and arguments, I sat alone in my studio before my kerosene lamp. . . . Two or three o' clock in the morning. The sky is blue. Dawn is breaking. Down below and a little way off, they are slaughtering cattle, the cows low and I paint them. I used to stay up all night long. . . . My lamp burned, and I with it. It burned until its glare hardened in the blue of the morning."⁴ In this way picture followed picture. In the Bon Marché department store he bought large pieces of canvas which he cut up. Sometimes he also painted on tablecloths and sheets, even on fragments of nightshirts – anything he found near at hand. Thus, a fine sheet served for *To Russia, Asses, and Others* (p. 159) and a tablecloth – its damask weave still visible – for *The Fiddler* (p. 198).

This is what Chagall tells us about the room in which he worked: "It's now a week since the studio has been cleaned. Frames, eggshells, empty soup cans lie around helter-skelter. . . . On the shelves, reproductions of El Greco, of Cézanne, lay side by side with the remnants of a herring I had cut in two, the head for the first day, the tail for the next and, thank God, a few crusts of bread."⁵ Chapiro, in his turn, evokes the Jewish peddler who came from the Marais to sell Eastern Jewish delicacies to the inhabitants of the "Ruche";⁶ Chagall also seized upon this theme and drew it at the bottom of a letter (p. 147). No less important personages were the framemaker Ostrun and his wife, who did their best to help all artists and in whose house there was always a bite to eat for those left without a penny.⁷ Chagall drew the couple at table with a paraffin lamp, in what was probably a very characteristic posture (Classified Catalogue, 98).

In that artistic Noah's Ark Chagall came across a fiery spirit who was more receptive than others to the new music of the age and also free from the temptation of a new classicism, the poet Blaise Cendrars. He had just returned from a trip around the world which had taken him through Asia and North America. In April, 1912, while he was still in the United States, he had written "Easter in New York." Back in Paris he wrote "Prose du Transsibérien et de la Petite Jeanne de France" (dated Paris, 1913), "Le Panama ou les aventures de mes sept oncles" (dated June, 1913, to June, 1914), and

some of his nineteen "Poèmes élastiques." All the works written in Paris are full of references to Chagall, which shows how lively was the interchange between poet and painter. Amid the hurly-burly of the world from which the free verse of the "Transsibérien" took its rhythm, Cendrars exclaims: "Like my friend Chagall I could paint a series of senseless pictures. . . ." The fourth of his "Poèmes élastiques" (October, 1913), whose two parts are entitled "Portrait" and "Atelier," was also dedicated to Chagall.⁸ No other text is so full of the direct radiation of the painter's creative obsession.

He sleeps
 He is awake
 Suddenly he paints
 He takes a church and paints with a church
 He takes a cow and paints with a cow
 . . .
 When the gigantic cranes of the lightning unload the
 freighters of the sky and empty out the baskets of thunder
 Down it falls
 Head over heels

 Cossacks Christ the sun in dissolution
 Roofs
 Noctambulists goats
 A werewolf
 Petrus Borel
 Winter madness
 A genius split like a peach
 Lautréamont
 Chagall
 . . .

For Cendrars, who craved intense experience, Chagall was an adventure like the discovery of the vastness of Russia in "Transsibérien." For Chagall, the contact with the poet was no less important. In *My Life* he calls his friend a "flame, light, and clear-toned" and he remembers the "waves of sunshine, poverty, and rhymes" that filled the hours they spent together. "He read me his poems, looking out of the open window and into my eyes; he smiled at my canvases and both of us roared with laughter."⁹ In the 1920s, when a disappointed Cendrars turned away from all his painter friends, his contact with Chagall was also broken off. Yet in 1961, after Cendrars's death, Chagall wrote: "His poems, I love them like my native town, like my past, like the sunlight. His spirit and his colors lie on my palette, they wail and weep."¹⁰

Chagall got the titles for some of his pictures from Cendrars – for instance, *To Russia, Asses, and Others; Dedicated to My Fiancée; From the Moon; The Holy Carter; I and the Village*. They occurred to the poet as he looked at the pictures and were accepted by the painter as "right." Sweeney points out the correspondence between Cendrars's and Chagall's methods of composition.¹¹ The painter's separate motifs may be compared with the poet's word pictures. Both constitute a psychic unity that precedes "speech" and are the starting point of the inwardly fulfilled work of art.¹²

Among Chagall's writer friends Riciotto Canudo, "black goatee, burning eyes,"¹³ was one of the most important for his career. He was a friend of Marinetti's and editor of the avant-garde periodical *Montjoie*. His dynamic personality inspired this phrase in *My Life*: "As if a flight of white sea gulls, or flakes of snowy spots, in single file, rose toward the sky."¹⁴ He was an enthusiastic admirer of Chagall's work and later organ-

Adjoining the "Ruche" proper were other houses containing studios. In each narrow room of all those miserable shanties on the anonymous, disconsolate outskirts of the city dwelt painters, sculptors, writers, actors, bohemians, and eccentrics from all over the world. Among them were great painters and sculptors and many lesser ones – Léger, Laurens, Archipenko, Sterenberg, Kremegne, Soffici, and Kogan, a friend of Chagall, to mention but a few. For a short time Modigliani had a studio on the same floor as Chagall. Soutine, instead, shared a room with some other artist for a single night or longer. At that time none of them had become famous, but they were all obsessed with the determination to do something new, genuine, and lasting.

Chagall himself took little part in the noisy, stormy life of the community. Jacques Chapiro tells us that he was considered a "dreamer," a "poet," a "man full of odd ideas."²

Nonetheless, he was far from living alone in a little cocoon spun round himself. He strolled through Paris by day and by night, driven by the urge to see and learn. "I am dragging out my days on the Place de la Concorde or near the Luxembourg Gardens. I look at Danton and Watteau, I pull off leaves. Oh! If astride the stone chimera of Notre-Dame I could manage with my arms and legs to trace my way in the sky. There it is! Paris, you are my second Vitebsk!"³ Little of what he saw found its way directly into his pictures, except in the townscapes with the Eiffel Tower. But the vitality and happiness which his daily contacts with the city and its inhabitants revealed to the painter are mirrored in all he did. He worked mostly at night, in a real fever. He recalls it in *My Life*: "While in the Russian ateliers an offended model sobbed; from the Italians came the sound of songs and the twanging of a guitar, and from the Jews debates and arguments, I sat alone in my studio before my kerosene lamp. . . . Two or three o' clock in the morning. The sky is blue. Dawn is breaking. Down below and a little way off, they are slaughtering cattle, the cows low and I paint them. I used to stay up all night long. . . . My lamp burned, and I with it. It burned until its glare hardened in the blue of the morning."⁴ In this way picture followed picture. In the Bon Marché department store he bought large pieces of canvas which he cut up. Sometimes he also painted on tablecloths and sheets, even on fragments of nightshirts – anything he found near at hand. Thus, a fine sheet served for *To Russia, Asses, and Others* (p. 159) and a tablecloth – its damask weave still visible – for *The Fiddler* (p. 198).

This is what Chagall tells us about the room in which he worked: "It's now a week since the studio has been cleaned. Frames, eggshells, empty soup cans lie around helter-skelter. . . . On the shelves, reproductions of El Greco, of Cézanne, lay side by side with the remnants of a herring I had cut in two, the head for the first day, the tail for the next and, thank God, a few crusts of bread."⁵ Chapiro, in his turn, evokes the Jewish peddler who came from the Marais to sell Eastern Jewish delicacies to the inhabitants of the "Ruche";⁶ Chagall also seized upon this theme and drew it at the bottom of a letter (p. 147). No less important personages were the framemaker Ostrun and his wife, who did their best to help all artists and in whose house there was always a bite to eat for those left without a penny.⁷ Chagall drew the couple at table with a paraffin lamp, in what was probably a very characteristic posture (Classified Catalogue, 98).

In that artistic Noah's Ark Chagall came across a fiery spirit who was more receptive than others to the new music of the age and also free from the temptation of a new classicism, the poet Blaise Cendrars. He had just returned from a trip around the world which had taken him through Asia and North America. In April, 1912, while he was still in the United States, he had written "Easter in New York." Back in Paris he wrote "Prose du Transsibérien et de la Petite Jeanne de France" (dated Paris, 1913), "Le Panama ou les aventures de mes sept oncles" (dated June, 1913, to June, 1914), and

some of his nineteen "Poèmes élastiques." All the works written in Paris are full of references to Chagall, which shows how lively was the interchange between poet and painter. Amid the hurly-burly of the world from which the free verse of the "Transsibérien" took its rhythm, Cendrars exclaims: "Like my friend Chagall I could paint a series of senseless pictures. . . ." The fourth of his "Poèmes élastiques" (October, 1913), whose two parts are entitled "Portrait" and "Atelier," was also dedicated to Chagall.⁸ No other text is so full of the direct radiation of the painter's creative obsession.

He sleeps
 He is awake
 Suddenly he paints
 He takes a church and paints with a church
 He takes a cow and paints with a cow
 . . .
 When the gigantic cranes of the lightning unload the
 freighters of the sky and empty out the baskets of thunder
 Down it falls
 Head over heels

 Cossacks Christ the sun in dissolution
 Roofs
 Noctambulists goats
 A werewolf
 Petrus Borel
 Winter madness
 A genius split like a peach
 Lautréamont
 Chagall
 . . .

For Cendrars, who craved intense experience, Chagall was an adventure like the discovery of the vastness of Russia in "Transsibérien." For Chagall, the contact with the poet was no less important. In *My Life* he calls his friend a "flame, light, and clear-toned" and he remembers the "waves of sunshine, poverty, and rhymes" that filled the hours they spent together. "He read me his poems, looking out of the open window and into my eyes; he smiled at my canvases and both of us roared with laughter."⁹ In the 1920s, when a disappointed Cendrars turned away from all his painter friends, his contact with Chagall was also broken off. Yet in 1961, after Cendrars's death, Chagall wrote: "His poems, I love them like my native town, like my past, like the sunlight. His spirit and his colors lie on my palette, they wail and weep."¹⁰

Chagall got the titles for some of his pictures from Cendrars – for instance, *To Russia, Asses, and Others; Dedicated to My Fiancée; From the Moon; The Holy Carter; I and the Village*. They occurred to the poet as he looked at the pictures and were accepted by the painter as "right." Sweeney points out the correspondence between Cendrars's and Chagall's methods of composition.¹¹ The painter's separate motifs may be compared with the poet's word pictures. Both constitute a psychic unity that precedes "speech" and are the starting point of the inwardly fulfilled work of art.¹²

Among Chagall's writer friends Riciotto Canudo, "black goatee, burning eyes,"¹³ was one of the most important for his career. He was a friend of Marinetti's and editor of the avant-garde periodical *Montjoie*. His dynamic personality inspired this phrase in *My Life*: "As if a flight of white sea gulls, or flakes of snowy spots, in single file, rose toward the sky."¹⁴ He was an enthusiastic admirer of Chagall's work and later organ-

ized a small, one-day show in the offices of his magazine. Reporting on the Salon des Indépendants of 1913 in *Paris-Journal*, he called Chagall "perhaps the most amazing colorist of all the new painters."¹⁵

In *My Life*¹⁶ Chagall tells of the frequent visits of Ludwig Rubiner, of his meetings with Max Jacob and André Salmon and, most important of all, with Guillaume Apollinaire. This is how he describes "that gentle Zeus," as he calls the poet in the same context: "He came out of his corner bedroom and a smile spread slowly over his broad face. His nose was sharply pointed and his gentle, mysterious eyes sang of voluptuousness. He carried his stomach as if it were a collection of complete works and his legs gesticulated like arms."¹⁷ And that, too, is how he appears in the small drawing Chagall dedicated to their first meeting (p. 30). It shows us Apollinaire and Chagall gliding through the air, side by side, in a fraternal embrace; Chagall has put his arm round Apollinaire's shoulders with a protective gesture (compare the drawing on p. 142). Some time after, Chagall received a visit from the poet and showed him his pictures: "Apollinaire sat down. He blushed, swelled out his chest, smiled and murmured. 'Supernatural!'... The next day I received a letter, a poem dedicated to me: 'Rotsoge'; it was written on the back of a menu."¹⁸

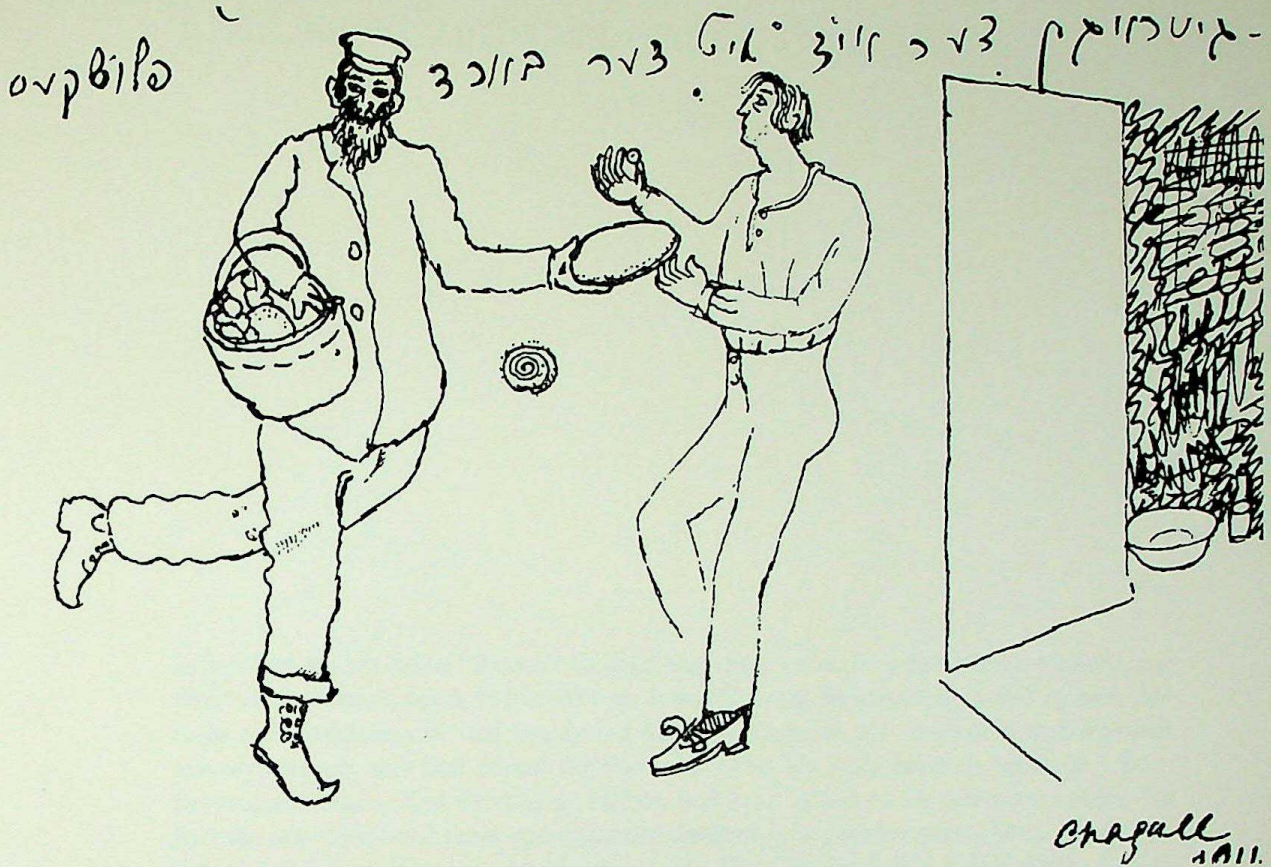
That was "A travers l'Europe," which André Breton has called "perhaps the freest poem of our century."¹⁹ It was published in *Soirées de Paris*²⁰ in spring, 1914, under the title "Rotsoge," which is really the invocation to Chagall and occurs in the text. It was subsequently reprinted in *Der Sturm*,²¹ in the catalogue of the Chagall exhibition in Berlin, and lastly under its present title in *Calligrammes*.²²

In the poem, scraps of dialogue, impressions, and lyrical images are jumbled together without apparent order. One senses the stimulus received from the author's visit to "the round house where a salt herring swims," to Chagall, whom he addresses by the foreign-sounding name he invented: "Rotsoge, thy scarlet face..." The painter's motifs, "a man in the air, a calf that looks out through its mother's belly," occur like occlusions in the magma of the inner movement of the images. Exact vision ("Look, oh look!") alternates with free association. The poet is affected by the experience of Chagall's painting ("You show me a fearsome violet..."), but then turns to his memories, plunges into his own store of images:

This little picture in which there is a cart has reminded me of the day
A day of lilac, yellow, blue, green, and red pieces
When I went to the country with a charming chimney that held its dog
on the leash...

These lines differ from Cendrars's in that here one senses only very faintly Chagall's rhythm. It is true that the painter's art offered a start for the poem, yet on the whole it was really alien to the poet. That he took an interest in Chagall proves, instead, how receptive he was to every new creative event of his day. He was stimulated by the "phenomenon" Chagall but never really apprehended the inner urge that dictated the peculiar form of his art. We find evidence of this in Apollinaire's report on the Salon des Indépendants of 1914. "Chagall," he says, "is a gifted colorist who yields to every suggestion of his mystic, heathen fantasy: his art is very sensual." Nonetheless, his lively interest was obviously of great importance for Chagall, who marked his gratitude by calling the large composition on Adam and Eve *Hommage à Apollinaire* (p. 155). Important too was the fact that Apollinaire, by bringing Chagall to the notice of Herwarth Walden, the German art patron and dealer, gave the initial impulse for the decisive exhibition of his works in Berlin.

The few other people who visited the painter in his studio in the Impasse du Maine and later in the "Ruche" do not take long to count. One was Max Vinaver, his St.



Petersburg patron, who turned up several times to see how his protégé was getting on. In June, 1911, while he was still in the Impasse du Maine, Chagall received a visit from Bakst, whom he had previously called on in the theater where he was working on Diaghilev's ballets. Bakst's words, "Now your colors sing," filled Chagall with pride.²³ Another destined to become an important figure in the artist's life was A. V. Lunacharsky, a Russian journalist who also lived in the "Ruche." After coming to see Chagall he wrote in a Kiev newspaper his impressions of his young compatriot's painting, which, in fact, he neither understood nor appreciated. After the revolution in Russia that same Lunacharsky was appointed head of the Narkompross, the Ministry of Education, and Chagall succeeded in gaining his approval of his plans for an art school and museum in Vitebsk.

From the end of 1910 Chagall had made repeated efforts to show his works, but with slight success. In December of that year he sent three pictures to the exhibition organized for the first time after a long interval by the *Mir Iskoustva* in St. Petersburg. In April, 1911, he seems to have taken part in the exhibition held there by the *Sojus Molodoji* (Youth Union). In October he endeavored, at the instigation of his friends, to have pictures accepted by the Salon d'Automne in Paris, but without success. Two months later he again sent three pictures – *The Birth*, *Interior II*, and *The Dead Man* – to the *Mir Iskoustva* exhibition held in St. Petersburg in February, 1912. This time he wrote to Aleksandr Benois asking for his assistance. He also wrote to K. V. Kandaurov, who was organizing the show, claiming the right, as exhibitor of two works, to hang three more without submitting them to the jury, and giving very precise instructions as to their framing and presentation (p. 29). But *The Dead Man* was the only one accepted in St. Petersburg; it was also shown soon after in the annual "Donkey's Tail" exhibition, another avant-garde salon, in Moscow.

The Large Compositions of 1911

In his new studio in the "Ruche" Chagall had space enough to paint large pictures, for which there was no room in his old one. Inwardly, too, he was ready just then to tackle large compositions. He had concluded the first phase of his encounter with Parisian avant-garde art and had found on this new basis his own entirely personal idiom. Several new ideas, first fixed in gouaches, had been added to his previous motifs. He had already elaborated these spontaneous sketches into genuine pictorial compositions before leaving the Impasse du Maine – e. g., *The Drunkard*, *The Yellow Room*. Others still waited to be "constructively" transmuted and intensified.

The period of the pictures dated 1911 is that in which the constructive element received the greatest emphasis. This applies equally to the formal disposition and to the symbolic statement. In both respects Chagall brought plasticity to the fore, thus making the large works the grand, lofty metaphors we so admire. But it was these very works that caused the greatest offense to the artistic feelings of the majority of his contemporaries, who considered them abstruse and morbid. So Chagall was forced to ask himself, "But perhaps is my art a wild art, a blazing quicksilver, a blue soul flashing on my canvases?"¹ He was well aware, however, how untrue that was. He did not paint in a trance, at least no more than other artists. Whatever he did was the outcome of a definite artistic will. His aim was to oppose "a revolution of fundamentals"² to "Naturalism, Impressionism and realistic Cubism," which in his eyes belonged to the past. His means to that end was a "construction" of a totally novel kind, which reveals, however, an affinity with the constructive spirit of the age and was probably inspired by the geometrical articulation in the pictures of his Cubist contemporaries. From now on the composition of his works, both large and small, shows an increasing emphasis on geometrical pattern. This is typical of Chagall's "method" in the creative period 1911/12 – the last months in Montparnasse and the first in the "Ruche." In many cases, successive elaborations of a single motif enable us to see how he "composed" at various times. Thus, the cycle of works centered on the painting *Rain* (Classified Catalogue, 102) gives an insight into the evolution of his style.

One motif of the picture, the long barn with the cow (which, however, still lies out in the snow), first occurs in a peculiarly charming red and yellow brush drawing (Classified Catalogue, 100) reminiscent of Russia. Other motifs – the house, the man with the umbrella, the man in the outdoor privy, the man following the goat – stem

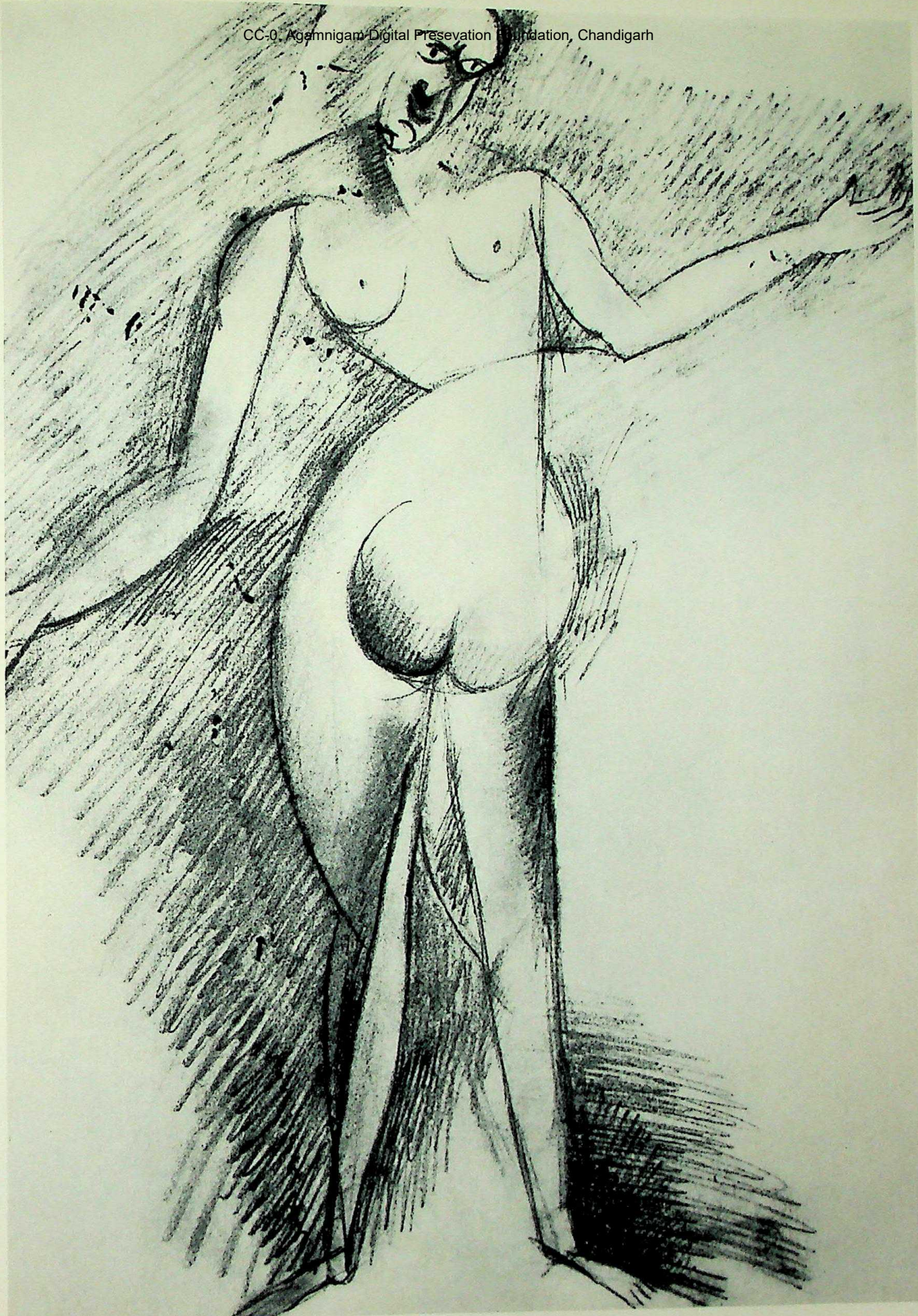
from a watercolor (Classified Catalogue, 101) which is related to the nocturnal scenes. Here, however, Chagall has continued the rhythm of the man's movement in the geometrical elements of the sky. In the definitive composition (Classified Catalogue, 102) he has used the tree as the central accent. By the clear disposition of the motifs he has created poles of tension, "decomposed" the man with the umbrella into two figures, condensed the scene in the sky, and so achieved a rich, natural rhythm. This picture is attuned to the "large compositions of 1911." The later version (Classified Catalogue, 103), which corresponds to the stylistic phase of 1912/13, has still greater unity and gives the movement still greater irreality.

One of the first pictures Chagall painted in his new studio in the "Ruche" was *Dedicated to My Fiancée* (p. 133) after the gouache he had done in the Impasse du Maine (Classified Catalogue, 71). The handling matches the subject in its unbridled violence. There is no neatly painted surface to mask the spontaneity of the first nervous brushstrokes. The whole vibrates with febrile excitement. The artist calls it "a sort of bacchanal, like those by Rubens, only more abstract." Yet not sensual, but rather "somewhat mystical." This is one of the few pictures – another is *Interior II* – which Chagall painted in one go. He tells us that it was done in a single night, whereas most pictures took about a week. He adds that he did not even light the lamp (either because he had started by daylight or because the lamp went out while he was at work) in order not to check the flow of creative inspiration, and finished with no light at all, "entirely by touch."

The color composition is complex, but less fragmentary and cell-like than in *The Wedding* (p. 113) or *The Drunkard* (p. 123). The picture radiates a red light, as from a pool of molten metal. The coat of the man with the bull's head burns a bright vermilion. But the woman's legs cut into this coat in a wine red at once cooler and more mysterious than the bright glow. This creates tension in the fire zone, activated by traces of contrasting green. Yellow areas surround the red center like a field of radiation; a blue tinge on the man's shin penetrates the glow from beneath like a cool note, while a smoky black acts as a closure above. As he already had done in *The Wedding*, Chagall also employs gold, which, at once alien and yet comprised in all the color combinations, fills the triangular area of the sofa alongside the lamp. It is also worth mentioning the flat wooden frame, painted black and yellow, which Chagall made for this picture to fence in the wild glow and explosive movement.

Not one of the next works has a frame of that kind. For now Chagall with each successive picture reinforces, side by side with the increasing movement, the mysterious bond that links all the parts. Thus the picture area gains in autonomy and so an external enclosure is no longer needed. This stronger bond consists chiefly in a more geometrical composition, which is the decisive feature of the next group of works. These include *To Russia, Asses, and Others* (p. 159), *Russian Village, from the Moon* (p. 158), *Hommage à Apollinaire* (p. 155), and *The Holy Carter* (p. 160), to which were added some time later *I and the Village* (p. 163) and *The Poet or Half-Past Three* (p. 171).

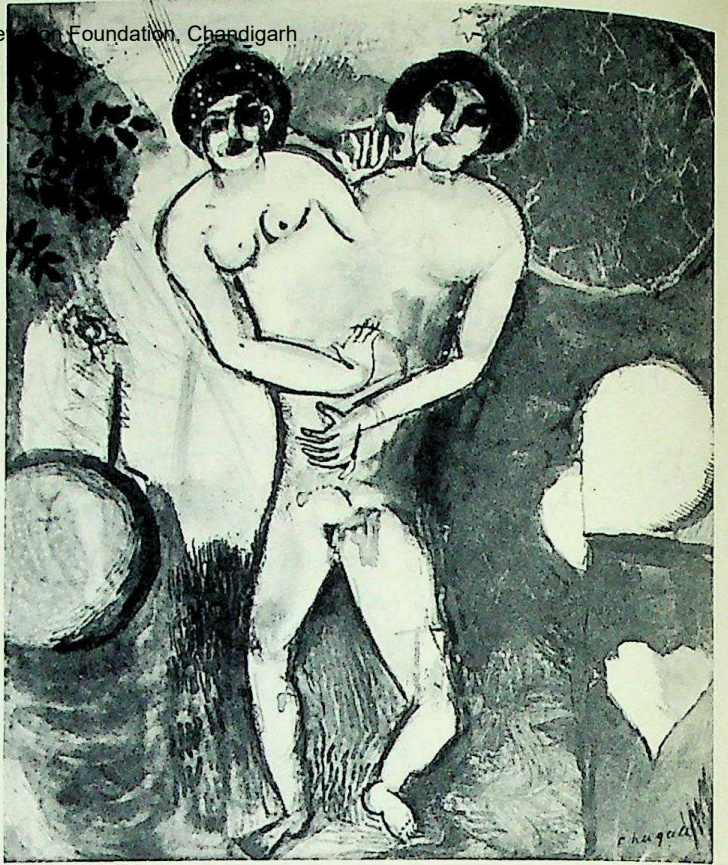
To Russia, Asses, and Others was preceded, to judge from the subject, by a small gouache (Classified Catalogue, 80) belonging to the series of fantastic nocturnal scenes. The modifications are interesting – the hill with the haystack is replaced by houses and a domed church, and the cow, which previously suckled a manikin and a calf, now stands on the peak of a roof, its greedy eyes fixed on a tub. The peasant girl, whose head sails along detached from her body, floats in the sky above the church cross; instead of broad stripes, her dress is adorned with big peacocks' eyes. Instead of childish stars, curving lights distributed in rhythmical divisions now fill the dark background. The construction is based on the diagonals and other lines that pass through the center and through a point on the median vertical somewhat lower than the upper quarter



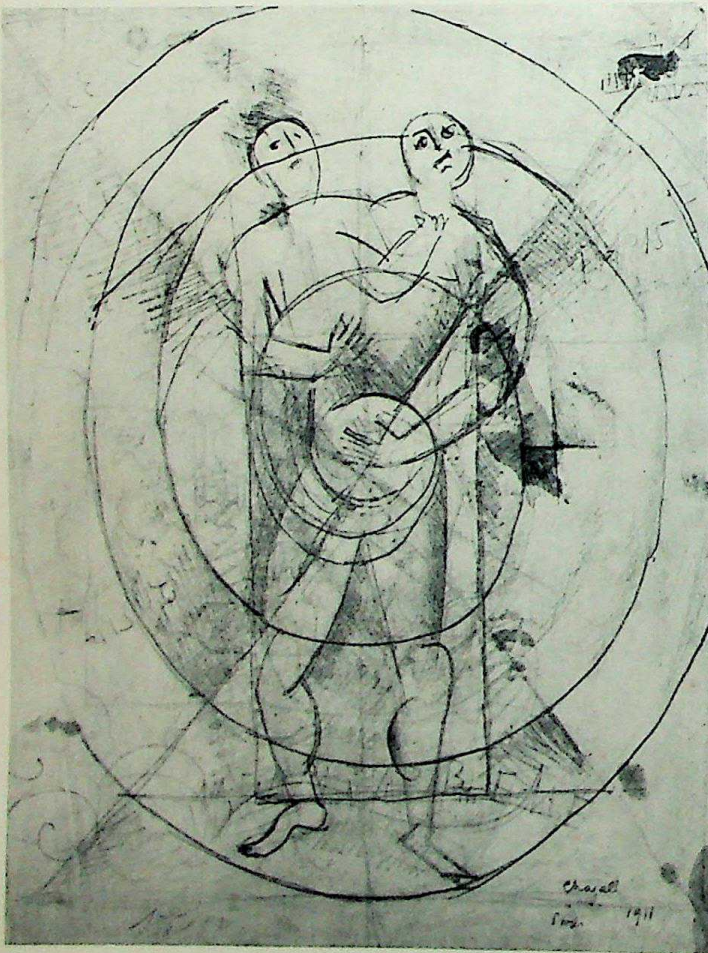
Etude de nu
Nude Study



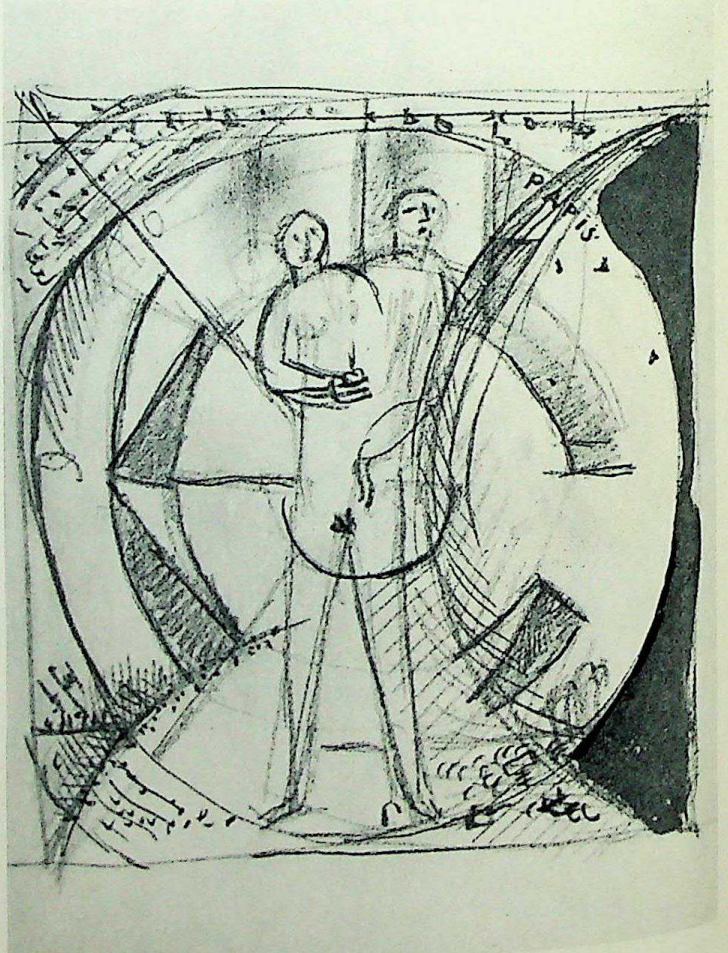
Adam et Eve, étude pour *Hommage à Apollinaire*
Adam and Eve, study for *Hommage à Apollinaire*



Adam et Eve, étude pour *Hommage à Apollinaire*
Adam and Eve, study for *Hommage à Apollinaire*



Esquisse I pour *Hommage à Apollinaire*
Sketch I for *Hommage à Apollinaire*



Esquisse II pour *Hommage à Apollinaire*
Sketch II for *Hommage à Apollinaire*

(the tip of the girl's little finger). The drawing has important points on this network and even intermittently follows its lines (the edge of the roof, the cow's front hoof, the triangle in the sky to the left).

It is extremely interesting to see how the greater "density" of the composition intensifies the statement both in its formal and symbolic aspects. The idea on which the sketch is based may be compared with a meteor shooting across the nocturnal sky along a trajectory. Whereas in the first small version in gouache, this idea dominates the picture almost alone, in the large definitive version in oils, motif and form are closely correlated and balanced. The support provided by the form, over and above the momentary excitement and surprise, makes the idea more impressive. On the other hand, the inner movement conditioned by the idea is linked more firmly with the form and lends it, both in the single details and in the whole picture, a new stressful vitality.

The use of a geometrical basic network may have been inspired by Gleizes and Metzinger. The latter, in particular, was just then employing that geometrical method in an attempt to achieve measure and order in his pictures.³ But even if the idea was not his own, Chagall assimilated the "foreign" element immediately and completely into his own personality.

This can also be inferred from the fact that *To Russia, Asses, and Others* is the only picture of his whose composition is based so emphatically on a geometrical network. And in this picture alone, in which Chagall grappled so directly with geometry, can it still be seen – though in truth only after a searching analysis. The significance of such a geometrical basis at that particular time was the following: till then the dialectic of form and image had been instinctive; now Chagall endeavored to work it up in a more conscious and evident manner. To do so he had to elaborate the geometrical element in its contrast to the motif more stringently than before. Later on, this emphasis proved less and less necessary and so gradually disappeared. It might even be said that Chagall nullified it by overplaying it, by making it equivocal as a compulsory order and thus including it in the incessant movement of the picture structure. He succeeded more and more in incorporating the constructive trend in the elements themselves; this in turn made it gradually unnecessary to stress the constructive basis.⁴

The entire picture is built up of formal and symbolic elements and must be read both formally and symbolically. Heinz Demisch suggests one possible symbolistic interpretation.⁵ He links the individual motifs with more ancient symbols and interprets the whole as the juxtaposition of heavenward aspiration and heaven-sent food.⁶ For him it represents the relation of man to the forces of the "higher" regions. It may also be viewed as a counterpart to *Dedicated to My Fiancée*. Within the compass of the cosmic-psyche universe the former renders an astral, the latter a telluric-chthonic aspect.

Chagall exhibited three pictures – *The Drunkard* (p. 123), *Dedicated to My Fiancée* (p. 133), and *To Russia, Asses, and Others* (p. 159) – in the Salon des Indépendants that opened on March 20, 1912. At that time it was still housed in a temporary structure on the Esplanade des Invalides, and his pictures were hung to the right and left of a door in a small room.⁷ We may presume that the works he showed were his latest and that gives us an approximate indication of the date of their execution. He had to make a few alterations in *Dedicated to My Fiancée* to get it past the censor, who objected to the lamp, which he mistook for something obscene.⁸

To Russia, Asses, and Others was probably followed by *Russian Village, from the Moon* (p. 158). In this picture the nocturnal atmosphere of an earlier gouache (*Full Moon*, Classified Catalogue, 78) is transposed into a strange, fairy-tale day. Some of the motifs – the moon, the man with the goat, the tavern door – have been kept, while the dormer has become a little house. But what makes the greatest change in the whole picture is the introduction of a great many geometrical elements.

Yet in spite of that, geometry has rather lost in importance as the basis of the composition. Once more the point of departure is the diagonal division of the canvas. This still fixes certain intersections in the structure of the individual geometrical forms, but the over-all order derives more from the natural, dynamically apprehended interplay of these individual forms than from their relation to a surface network. Although, on the whole, the partitioned ground plan has been maintained, yet what is characteristic in each section attains freer expression. Compared with the earlier work, the whole is at once more compact and more open, firmer and more fluid.

The plastic motifs contribute no less than the geometrical forms to the curiously vivid and yet unreal atmosphere. In this picture they have a peculiarly pointed character, as they render the singular excitement already expressed by the motifs in the gouache *Full Moon*. This excitement appears in the smoke that curls up from the chimney of the little house, in the goat's nervous leap, in the man's ecstatic gesture. It is in this sense, and not anecdotically or truly symbolically, that the man's exhibition of his privy parts to the world must be understood. The offense against reason and modesty aims at upsetting the spectator's conventional equanimity and making him receptive to the lunatic excitement the whole picture is meant to convey.

All Chagall's previous paintings are far surpassed by *Hommage à Apollinaire* (p. 155). The title, which I prefer not to translate, was inspired by the enthusiasm he felt on first meeting the poet. We may assume that when Apollinaire visited Chagall's studio in 1913 he particularly admired this work executed in 1911/12, and that to thank him the painter inscribed on the picture the dedication, which was not indeed addressed to Apollinaire alone but also to Cendrars and Canudo, with whom Chagall had long been on friendly terms, and to Walden, whom he met through Apollinaire. Their four names are arranged in a square at the lower left-hand corner of the picture round a heart pierced by an arrow.

The curious central motif of *Hommage à Apollinaire* – a couple fused up to the hips in a single body and separated only from there up – first appears in two small gouaches (p. 152). The Bible story of the creation of Eve may offer a clue to its interpretation. God drew Eve from the flank of Adam, thus creating the two sexes.⁹ This dual-natured being stands under the Tree of Knowledge with apples in its hands; nearby, the serpent rears its head. Thus, Chagall linked the Biblical motif of the division of the sexes with the Fall of Man.

In the definitive version of *Hommage à Apollinaire* every vestige of the earthly paradise has disappeared. In its stead geometrical forms fill the space that surrounds the dual-natured being. A preliminary sketch (p. 152, bottom left) shows how these geometrical forms came about. The center of the figure coincides with the intersection of the diagonals and the figure itself is enclosed in an upright rectangular box. In addition, a right-hand spiral starts in the middle and, after four spires, ends in a peripheral circle. In the final version in oils, Chagall has maintained this design but has strengthened its dynamism with two compositional modifications. He has shifted the center in which the major axes intersect slightly toward the upper right and increased the radius of the spiral at each passage through the right-hand half of the picture. Moreover, the spiral is broken more than once and hardly deserves to be considered a structural form any more. The outer circle, in part doubled to make a ring, is far more in evidence. Other geometrical forms, derived from the horizontal, vertical, and diagonal division, articulate the great wheel and strengthen or inhibit its movement.¹⁰ And the figures are no longer enclosed in a rigid, rectangular box, but in a trapezoid form whose sides tend to curve outward and upward and which relates the figures to the movement of the whole. Its shape recalls the medieval structural schemata for the human form (Villard de Honnecourt),¹¹ which derive, in turn, from antique archetypes. At the same



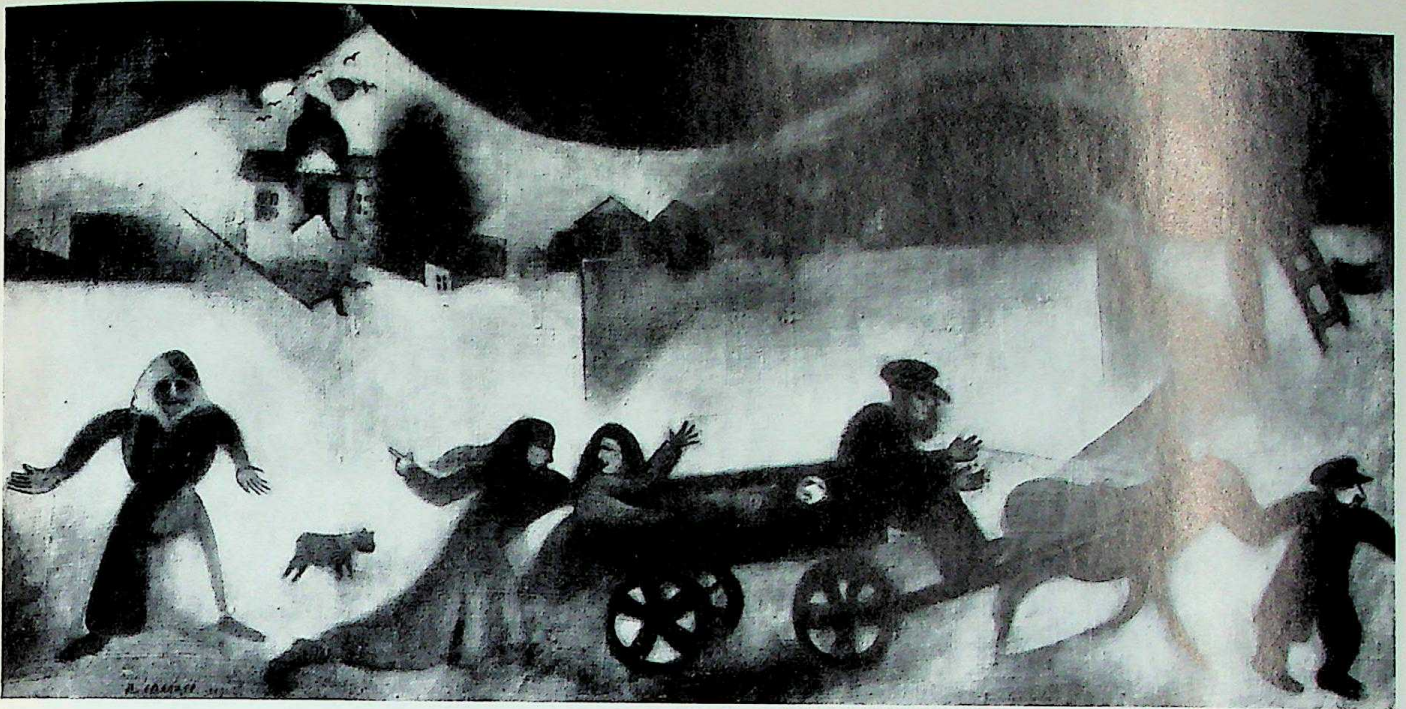
Hommage à Apollinaire, 1911/12

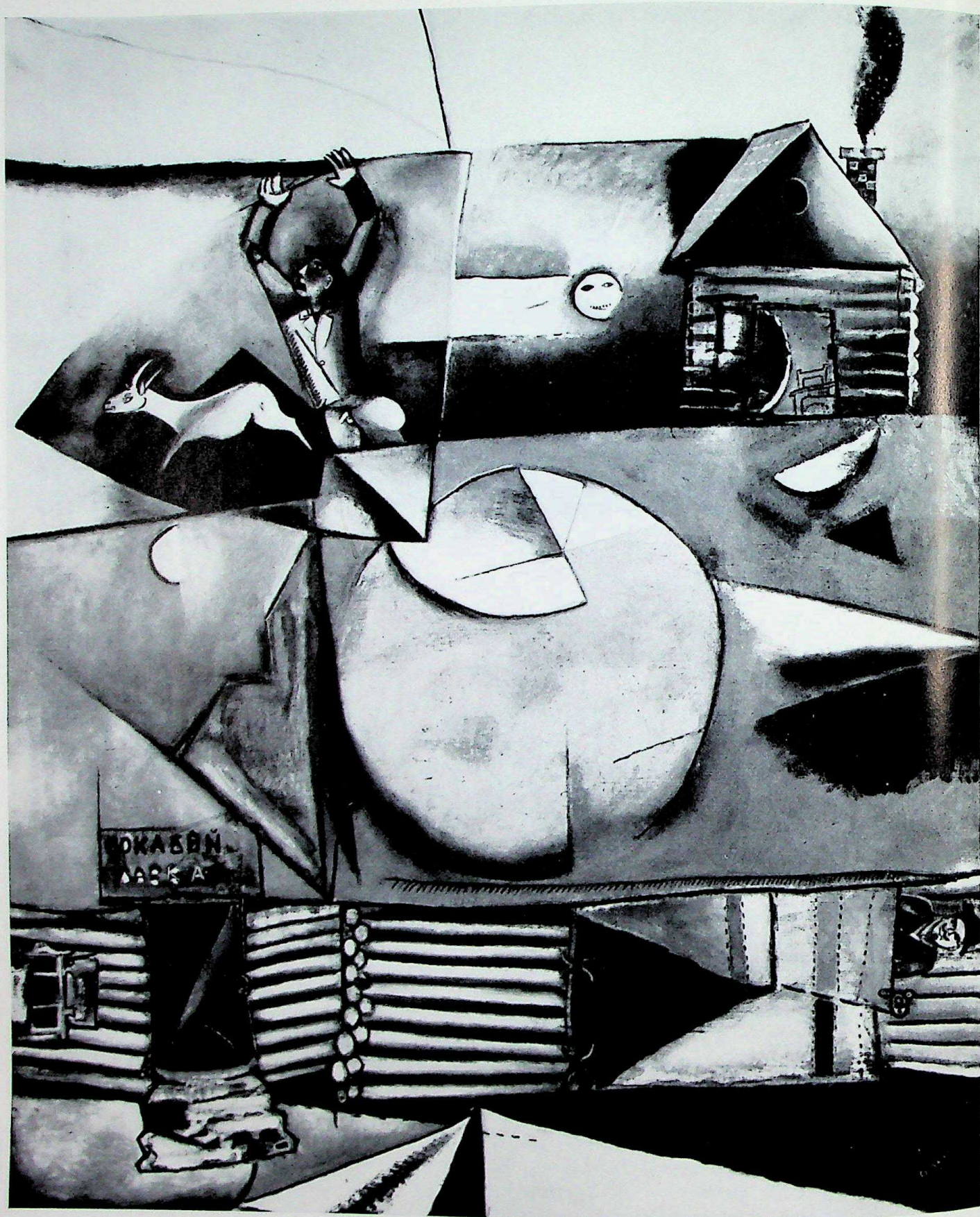


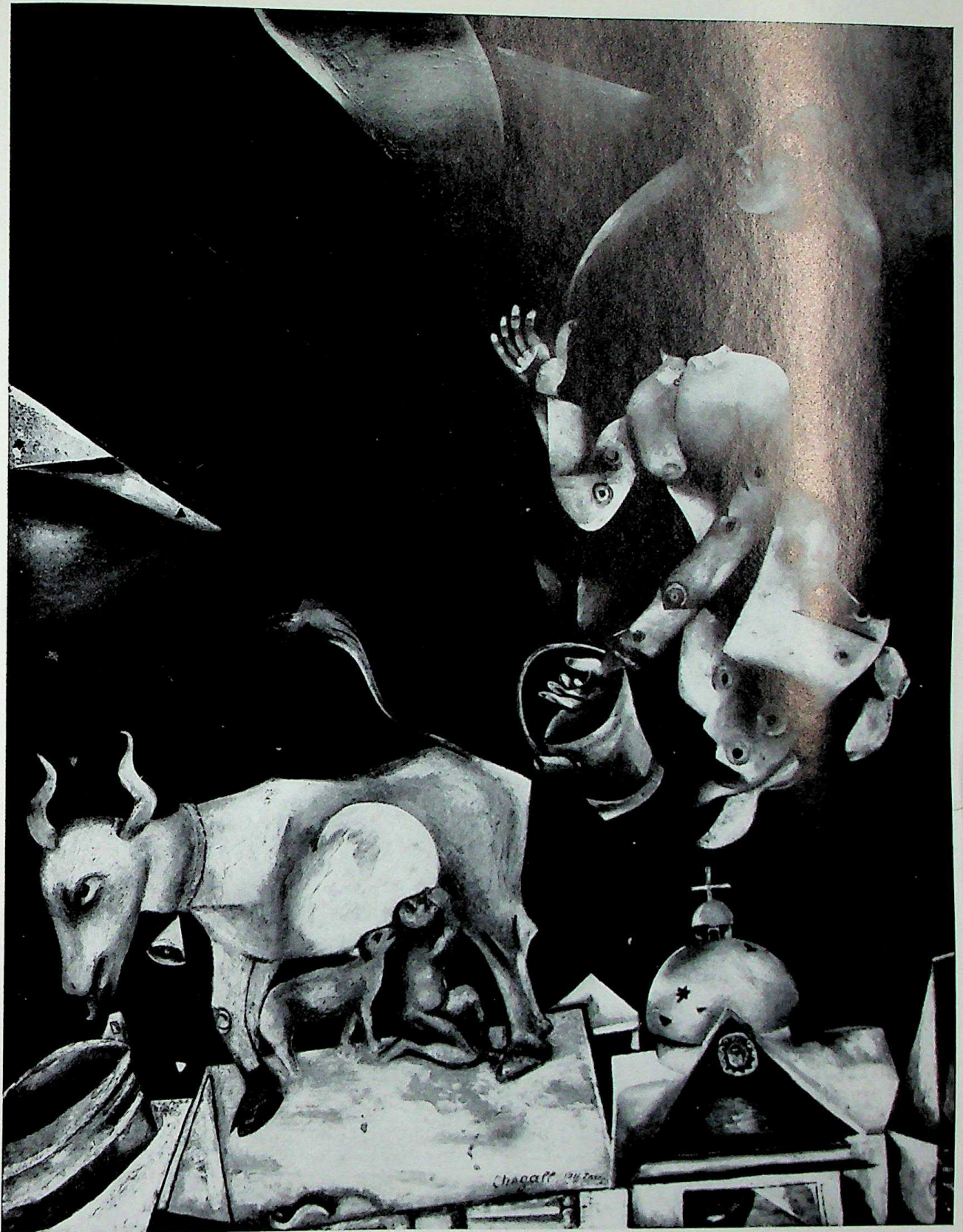
time Chagall has simplified the movement of the arms and thus overcome the difficulty of representing the two bodies side by side. He has also succeeded, by the concentration on *a single* apple, the gestures of the hands, and the facial expressions, in rendering more evident the motif of the Fall in comparison with the earlier versions.

The digits and characters at the top and on the left deserve special attention. In their use Chagall has followed the example set by the Cubists. Words in typographical characters had appeared in pictures by Braque and Picasso since 1911 (for the first time in Braque's *The Portuguese*, painted in spring, 1911) – especially newspaper titles and occasional letters on packing cases; only exceptionally, in Picasso, collage-like scraps of newsprint. Though those words should be viewed chiefly as “objects” and consequently count as still-life motifs, yet they also represent the abstract stratum of significance. For that reason the Cubists used letters not only to emphasize the topical objectivity of their still lifes, but also to break through the limits of their reality and so become free to create the new reality of the picture.

For Chagall, however, this Cubist practice merely provided a stimulus. In his pictures the letters have no connection with still-life items and possess the value of statements in the literal sense. In this context Chagall's own name has a special significance. In *Hommage à Apollinaire* he has placed it at the top of the picture, once entire, once without the vowels, and next to it his first name, part in Latin and part in Hebrew characters. Thus, he plays with words as he does with forms and pictorial ideas. That Chagall gives his own name such importance as an emphatic signature is revealing, particularly compared with the unsigned pictures Braque and Picasso exhibited at that very time. The Cubists, in fact – and this makes the comparison still more striking –







A la Russie, aux ânes et aux autres · To Russia, Asses, and Others, 1911/12



aimed at achieving extreme objectivity to the exclusion of any personal statement. For Chagall, instead, genuine objectivity can only be achieved through the subjective, as its intensification.

The four digits – a 9, a 0, and two 1s – on the left of the outer circle have a meaning of their own more closely linked with the central motif. A comparison with the drawings, in which these details are indeed only vaguely hinted at, shows that Chagall started out from the three corresponding numbers on a clock face and therefore that they stand for the hours 9, 10, and 11. That makes the entire circle a clock. It might be interpreted as follows: Time began with the Fall of Man and the separation of the sexes; it proceeds from eternity to eternity and man, half one and half two, stands like a gigantic hand in the center of this cosmic clock. The link between the cosmological circle and the concept of the passage of time is extremely ancient, as we can see from antique and medieval representations of the zodiac.¹² But the whole singularity of Chagall's picture consists in the linking of this cosmic idea with the human figure. There, man and the universe, the microcosm, and the macrocosm, are measured on each other.

The circle as paramount motif is also related, both formally and symbolically, to the themes of the other works of 1911. The circular order that already determined the vortical movement of *Dedicated to My Fiancée* and underlies the mosaic of forms in *Russian Village, from the Moon*, appears with radiant clarity in *Hommage à Apollinaire*.¹³ The circle is symbolic of the whole and becomes on a new level the symbol of the unity of soul and psyche, of conscious and unconscious, of immobility and activity, as reflecting the link between man and beast. The totality experienced in the circle is found in religious art of all epochs, as a sign of perfection framing representations of the godhead. In Byzantine art, for instance, it occurs in representations of Christ's Transfiguration, from which Chagall may have unconsciously drawn his inspiration.¹⁴

However, it is not God who stands in the center of the circle, but a being that is half the dual-sexed first man and half the first human couple. This symbol leads us deep into the essence of Chagall's art. Even before he left Russia Chagall had painted pairs of lovers in tense proximity. But in the picture we are considering, Adam and Eve are quite different: there is nothing anecdotic about them. The "unity in duality" they represent is the basis of all the pictures of couples Chagall painted later, for they are all concerned with the reunion of the parted, the victory of love over separation. This symbol can be interpreted at various levels. One door to its mystic background is opened by the theosophical doctrine of the cabala in the Zohar circle.¹⁵ For the cabalists, "the mystery of the sexes... in human life is a symbol of the love relation between God's divine 'I' and the divine 'Thou,'" and of Creation in its mystic unity, which was shattered by the Fall. The purpose of all religious life is the restoration of that unity.¹⁷ But the love relation between human beings, too, is important for the process of salvation because "the 'sacred union'... of the heavenly bridegroom and the heavenly bride" is also fulfilled in the mystery of the union of the sexes.¹⁸

Chagall's symbolism, however, is by no means based on his conscious or unconscious adoption of any previously formulated views. His connection with such views is at once deeper, more natural, and more free. The waters of Jewish mysticism had always nourished the roots of his forebears' spiritual world, and thus the sources of his art. Hasidism gave a new psychological interpretation to the "theosophical" doctrines of the cabala. The believer casts off his creature-like nature and finally destroys it in order to discover, without taking so much as a step toward the so-called higher worlds, that God is "all in all," and "nothing is outside of him."¹⁹ Divinity is accessible directly by the soaring of the soul. The lost unity of the fundamental forces in the Divine Being, after which the believer aspires, is now to be found again in the "circumstances" of the world, which is both inner and outer; and this world, wrought

by God, is affirmed more and more as the place of salvation. Chagall's œuvre often seems a distant reflection of these spiritual processes. The mystery of sex – unity in duality – becomes the emblem of all reality. That is how the artist formulates it as a symbol in *Hommage à Apollinaire*. It is now a polarity akin to that of Yang and Yin, but linked with the "event" of the Fall of Man, which first brought about the separation, and supported by the hope of annulling the separation and restoring the unity.

But all that refers back again to the artistic creation; thus *Hommage à Apollinaire* is also an emblem of the unity in the work of art. If a picture aims at reproducing reality, its polar basic structure must bring that to the fore. All contrasts must be stressed, in motif and design, in form and color, in inward and outward direction. The unity of the work of art stems from the serious consideration of those contrasts and the full appreciation of their vitality. Thus, *Hommage à Apollinaire* reflects not only the ambivalence of man framed by the cosmos, but also this sudden, mysterious metamorphosis.

The color scheme must be interpreted both symbolically and formally. On the one hand, the sacred, luminous gold of man's unity and duality grows through the zones of silvery night and colorful day, rooted in the first and branching out in the second. On the other hand, the colors fit most precisely in the formal order – the red on the left balances with its mighty spread the thrust of the spiral movement to the right; the green attenuates the circular movement; and the blue, enclosing the circle from below and penetrating it at various points, dematerializes the structure of the whole.

Hommage à Apollinaire is one of Chagall's finest and most mysterious pictures. Never before had the rhythms of his forms and the radiance of his colors combined in such a wondrous, soaring unity. It blossoms before our eyes like a luminous rose – a radiant miracle and a delicate mystery.

The Holy Carter (p. 160) rushes headlong toward us. This composition, too, is based on horizontal, vertical, and diagonal division and arranged circularly round the center. The importance of this reference to the center, not merely up and down in the tectonic sense, but in all directions, is demonstrated by the fact that the picture is no longer oriented as it was originally. Walden, at the Berlin exhibition in 1914, was the first to hang it so that the youngster flies head-down through the landscape. Before that, it represented a man sitting on a chair with a written paper in his hand and bending his head back and downward. In those days Chagall was in the habit of working on his pictures from all sides, "as shoemakers do," he is wont to say. This procedure strengthens the centripetal trend and emphasizes the indifference of top and bottom. Both permitted the inversion which found favor with Chagall at that time and has since become generally accepted.

Any way we look at it, this Carter is an odd, mysterious figure. If we consider it a seated figure, as Chagall painted it, the green body is tensed in a bow from which the landscape seems to shoot like an arrow. If we prefer the present-day orientation, this curious, dashing coachman drives along at breakneck pace: a messenger from far away, illuminated by the glare of the wintry steppe and the glittering splendor of an alien world.

That *I and the Village* (p. 163) is at once the term and peak of Chagall's "geometrical" series, is significant not only in respect of "form." In this picture, for the first time, the individual form transcends itself and so creates the picture space that contains the symbolic motifs in a new manner. That makes *I and the Village*, from the symbolic viewpoint, too, one of the richest and most impressive formulations of that period. Its importance for Chagall himself can be gauged from the fact that between 1924 and 1926 he did several small replicas in which he again took up the old themes in order to bring them to fruition in a new sense.

I and the Village,
1911



As in the other pictures of the "geometrical" series, the composition is based on diagonals and circular forms. The whitish head of the cow to the left and the green head of the youth to the right, which fix each other with a glassy stare, are positioned more or less in a diagonal cross. A magic little branch of blossom in the youth's hand fills the lower triangle formed by this cross and from there illuminates the entire picture like a strange candle. A curious milking scene is superimposed on the cow's head in the same scale as the peasants before the row of houses and the church on the snowy hill in the background. One notes that the peasant girl is standing on her head and two of the houses on their roof tops.

In *To Russia, Asses, and Others* (p. 159) the composition is based on the geometrical division of the ground. This picture is the starting point of the "geometrical" series. But with every new work he did Chagall deviated further from the close tie between the composition – which remained geometrical – and the initial geometrical articulation of the picture plane. *I and the Village* is the terminal point of this development. The composition has freed itself completely from the bonds of this abstract surface arrangement. One gets the impression that it is no longer the "composition" as such that determines in advance the disposition of all forms and objects but that, though still the basis of the general layout, it grows in detail from the interplay of forms and objects and constitutes the resultant of their expressive dynamism. This, needless to say, modifies the order of the whole.

In all Chagall's previous pictures each "form" stood out against a "ground." Virtually every form was clearly defined as primary or secondary, positive or negative. In *I and the Village* this difference tends to disappear. Now virtually every form has become a "figure" and lines up without a gap alongside the others, which have a similarly active character. This is made possible by the dissolution of the basic network. However, the whole structure of forms, one next to the other – each actually becoming a form thanks only to the others – refers to the picture plane as a whole. This naturally does not affect its claim as a basis of organization. But that is no longer satisfied by the rigid adherence to a certain plan, but by the realization of the basic rhythm in the very life of the forms themselves.

This "activation" of virtually all the forms also modifies the essence of the picture space. In fact, every "figure" that stands before a "ground" determines the space in a naturalistic fashion. If, in a nonrepresentational picture, every form succeeds in becoming a possible "figure," the evidence of the naturalistic scaffolding is destroyed and the space linked with it disappears. Needless to say, Chagall's forms do not possess a "nonrepresentational" spatial indifference. But in *I and the Village* he renders the difference between purely active and purely passive forms so relative that a natural disposition of the objects in space is only partly feasible. What we now have is a "local," naturalistic determination of space that fits into a nonnaturalistic total space. This total space results from the relative position of all the forms in the picture. It is nonnaturalistic insofar as the spectator can neither distinguish clearly between front and rear nor compare it with the spatiality of the outer world. Some forms, but not all, can be read as both "figure" and "ground" and thus advance or recede. Typical of this is the position of the milking scene in the cow's head, which thus achieves both objective (in the sense of representational) and spatial character (as part of the picture area).²⁰

The relation of form to motif also seems closer than before. The constructive, geometrical form not only helps to intensify the motif, but possesses in its own right the same value as the motif. Thus, it is just as "symbolic" as the motif is "constructive." The diagonal cross, the circle, and the other forms that emphasize objectivity and unity play no less a part in the "symbolic" statement than the symbols for "male" and "female," "human" and "animal."

In this way, virtually every element has a dual function. And details like the thread stretched from eye to eye, which is analogous to the stream of spittle in *Dedicated to My Fiancée*, or the topsy-turviness of the peasant girl and the houses in the upper quarter of the picture must be considered in the context of the symbolic expression and in that of the constructive rhythm of the picture.



The Portraits

I and the Village concludes the series of pictures characterized formally by the circular arrangement and symbolically by the theme of unity in diversity. Now, for some time, the human figure becomes, more than before, the focal point of Chagall's work. This is exemplified by a series of portraits that belong to the creative period of 1911 but were actually painted in the year 1912, and in a series of nudes of 1912.

Chagall is not a portraitist in the proper sense of the word: he is less concerned with the individuality of the model than with his humanity. That is why he did not wish to paint a portrait of Bakst, in spite of the latter's desire for one. People who were very close to him – Bella, his parents, his brother, and sisters – or he himself, were a different matter. For one's close relations and one's own self are also figures in one's inner world and throw open to the portrait painter a new door to that world.

From the Parisian period we, nevertheless, know of a drawing of Ostrun and his wife (Classified Catalogue, 98), of a small study in oil on canvas of the poet Mazin (p. 108), and of a portrait in gouache of Alexander Rom (Classified Catalogue, 99), the faithful friend who later became important, as secretary of the Vitebsk Academy, among Chagall's closest collaborators.

The first of the series of portraits proper is the large *Self-portrait with Seven Fingers* (p. 169), which got its name from the number of fingers on the painter's left hand. In many respects this work carries on the trend of the large compositions; far from being a naturalistic study, it is a complex metaphor for Chagall's peculiar position as man and artist at that time.

The face shows little resemblance and the tension between vulnerability and indomitable will, which can be clearly seen in one of the self-portrait drawings of that period (Classified Catalogue, 95), is now muted or slurred over. Chagall has rendered only those features that have a direct connection with vision and creation – the great almond eyes, the strong, determined nose beginning high up on the forehead, the mouth tensed by conviction and will. Vanished are doubt and vulnerability. Here Chagall is not a young man who looks upon life from various angles, for instance, as a painter. He is revealed, in accordance with his most intense and highest potentiality, as what he is – an artist.

The whole picture is imbued with a bright, friendly, well-ordered solemnity, to which the color scheme contributes much, based on yellow, light vermillion, and purple; also, the bright light, the many gay motifs, and the quality of a naïve, touching pride play their part.

Certain geometrical elements of a Cubist sort, applied to the human figure, are utilized with greatest freedom by the painter. A curiosity worth mentioning is the small triangle on the collar made of yellow painted paper stuck onto the canvas after the manner of the Cubists' collages.¹

Two motifs deserve to be examined in greater detail. At the upper left, above a small table, a window opens onto a view of Paris by night; at the upper right, a fragment of Vitebsk floats among the clouds. The words "Paris" and "Russia" in Hebrew characters are inscribed, like captions to these views, on the dark-red wall along the upper edge of the picture. Paris and Vitebsk – at that time they were the two poles of Chagall's art and have remained so through thick and thin until the present day. The view through the window summarizes what for Chagall was the essence of Paris – houses and people, the surging, radiant life of the metropolis, surmounted by the pointed profile of the fantastic tower. Whereas the forms of Vitebsk on the right spread out horizontally, verticality is the dominant note of the little picture on the left: the Eiffel Tower shoots skyward like an arrow, answered by the free-floating parachutist lit up by the searchlight. Once again the Eiffel Tower appears as the symbol of the flight from all flat reasonableness and thus, for the intensification of the artistic vision which Paris revealed to Chagall.

It is typical that the window opening out on the view of Paris is placed behind the painter's back. This accords with what he said later. "While in France I took part in this unique revolution of artistic technique, in my thoughts – I might even say, in my soul – I returned to my own land. I lived with my back toward what lay before me."² Paris offered Chagall new creative potentialities; but, as we know full well, he took his themes, with few exceptions, from his memories of Russia. That is why the clouds that disclose the "vision of Vitebsk" hover with precise symbolism above his easel.

Another important work whose origin gives it a portrait character is *The Poet* (p. 171). It is also variously known as *A Quarter to Five, Half-Past Three*, and *The Rendezvous*. It was developed from the portrait studies of the poet Mazin, who also lived in the "Ruche." His features – the oddly shaped skull, the deep-set squinting eyes under the heavy lids – are fixed in a drawing (Classified Catalogue, 97). A study in oils (p. 108), showing the poet seated at a table, drinking coffee, with a book resting on his knees, simplifies the structure of the face and emphasizes the broad, domed forehead above the diagonally sloping brows and deep, dark orbits. The large version is based on that study, but Chagall has replaced the picture frame on the wall with a curtain, set a number of utensils on the table, and added a green cat to the left of the sitter. Mazin's head, now painted green, sits upside down on his shoulders like that of the woman in *The Yellow Room* (p. 122). This rotation stands for an emphatic break with factuality and stimulates the spectator's imagination, thus making him participate in the action. It also intensifies the movement in the picture itself, by transforming the rising diagonals into a whirling eddy which is continued further up by the dull-colored circular forms and brought to rest.

The colors, too, possess a "dynamic" significance. The red table, as form, projects toward the center and upward, and the red, as color, radiates through the whole picture. To the red on the table and curtain respond the green of the head and the green of the cat on the opposite side. In contrast to this world of the near and familiar, the blue of the suit lifts the painter's body into distance and unreality. At the same time the buoyant quality of this color intensifies the upward movement. In *Self-portrait with Seven Fingers* the figure contrasts with all the rest by its pale hues. In *The Poet* the reverse applies: the figure, cat, table, and curtain alone are painted in bright, intense colors. The closeness of the forms since *I and the Village* demands breaks in the color to allow the intense, radiant effect free play.

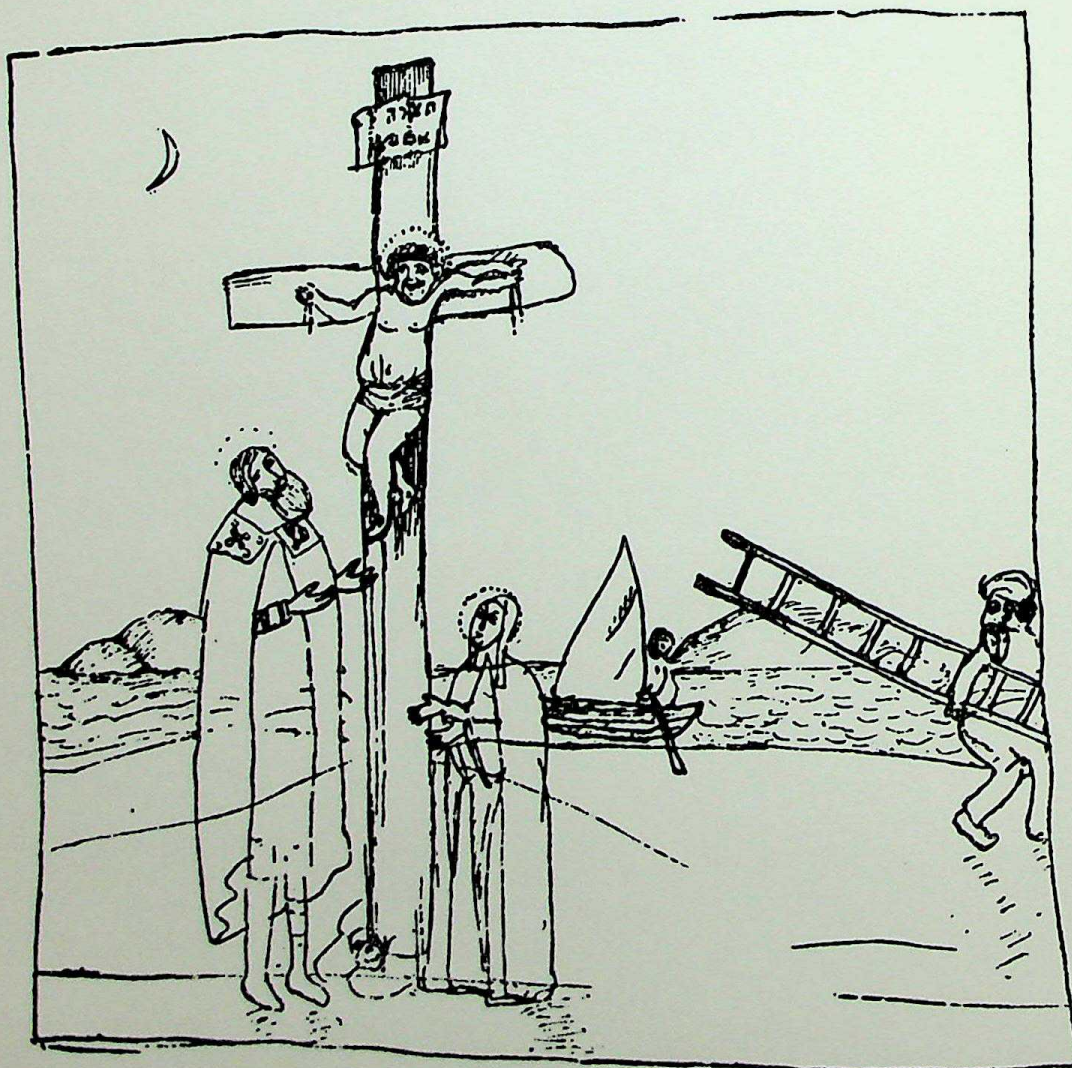
The Poet is not really a portrait. Mazin is forgotten and what we see is simply the



Self-portrait with Seven Fingers, 1912

“poet” as the ideal counterpart of the “painter” in the *Self-portrait*. But if painter and poet are contrasted, it does not mean that their worlds are divided. Rather, are the two figures representatives of different aspects of the same, artistic expression, which Chagall aspires to and realizes visually in painting, but which also embraces poetry. Thus, *The Poet*, though freed from all factuality, is no less Chagall himself – Chagall in search of the “illogical, impossible aspect of our existence, the miracle, the other dimension.” The whole picture is imbued with an urge to rise above and beyond the limits of the here and now, with the supernaturalism Apollinaire spoke of, which is just as much a part of Chagall’s art as the pictorial realization he achieved in the *Self-portrait*.





Golgotha

One of the first works of the creative year 1912, according to the chronological order Chagall later established from memory, but actually executed in autumn, 1912, is the monumental representation of the Crucifixion exhibited by Walden in Berlin under the title *Dedicated to Christ* (p. 175), now called *Golgotha*.

One of Chagall's Russian drawings (p. 172) was used as the starting point of this large picture. He made a few slight modifications in the motifs. Adam's skull at the foot of the cross and the inscription INRI have disappeared; on the island across the water are palms and other big trees. It is a multicolored, oriental dream in which all is movement, and at the same time a lofty, mysterious, light-filled vision. Where it differs from the drawing is in the introduction of "Cubistic" division of both figures and background, similar to that in *The Poet* but far more complex. The geometrical order with its straight and curved axial divisions, its broad circles, and semicircles, is linked with the form of the cross and the horizontal line of the river bank in the drawing. In this spatial structure everything that occurs in the picture seems to resound, as in the music of a great sacred architecture. Both externally and internally, the figures are the origin of the geometrical order which, in turn, includes them. Their scale in the drawing is maintained in the painting. John is gigantic, Mary and Christ far smaller. This disproportion, which is already in the drawing, breaks with the established conventions of icon painting. Moreover, there is a special significance in the fact that Christ, who in Chagall's *Holy Family* wore a beard, is now seen as a child. We will not be easily satisfied by the artist's explanation: "Only a child had its place on the cross, and that was enough for me." On the one hand, the child may be interpreted, quite in the artist's sense, as the expression of the innocence and youthful force of the truth Christ proclaimed by his acceptance of suffering. But the child on the cross is also a reference to notions that originate in the myths of the ancients. The symbol of the cross derives from that of the Tree of Life with which is linked, as an emblem of the primordial female force, the image of the Son of God.¹ It would be wrong, however, to use these subliminal meanings of the painted image as an "explanation" of the work. They only serve to indicate the depths of human experience and memory from which it derives its significance and the complex message contained in each element. But the picture as a whole has no statement that can be rendered in words; the separate symbolic figures and forms have merely the function of the notes in music.

In the same way we may seek to comprehend the other elements of the picture, in order to discover its multiple layers of significance. Thus, the two figures at the foot of the cross were taken from representations of Mary and John in icons but, in relation to the child, may also be understood as parents.² What strikes one is their difference in scale, which may perhaps be interpreted as related to the spiritual message represented in Christ. The tall, sorrowful figure of John reaches up into the mystery zone, whereas Mary, being a woman, is forced to stay at the foot of the cross.³ Both, however, are bedded in the green of the ground and their garments are adorned with flowers and tendrils, so they have a certain plantlike character. They are rooted in the earth and thus render still more evident the true freedom expressed in the figure of Christ on the cross, radiant in the supernatural blue. This is the focal point of the whole; and the title, *Dedicated to Christ*, under which the picture was exhibited by Walden in 1913, strikes an essential note. Chagall's predilection for the mysterious figure has even elevated it above and beyond the actual scene. That is why he says, "In the exact sense there was no cross but a blue child in the air. The cross interested me less. . . ."

What is the significance of the man with the ladder? He may be one who has just helped nail Christ to the upright cross.⁴ But his first function in the picture is to embody the evil spirit as opposed to the good, the unholy custodian of the instrument of pain as opposed to the holy man, John. For that reason he is often designated as Judas. The figure of the ferryman opens up another line of thought. With him one crosses over to the paradise beyond the water that seems like a reflection of the blessed reality to which, according to Chagall, Christ by his grandiose folly has opened the way. The sail, rising above the boat like a cool flame, is blue like the luminous region round the figure of Christ. And the islands may also represent the land of the dead, reached in the ferryman's boat which thus becomes Charon's ferry.⁵



Golgotha, 1912



The “Cubism” of 1912

All the pictures Chagall painted in Paris reflect his coming to grips with the essential artistic developments of the period. Cubist influences are repeatedly recorded and fused in his own personal idiom. This gave his works a superficial “Cubist” air and the three he exhibited in the Salon des Indépendants in spring, 1912, though hung in a small room, were close to the rest of the “Cubist” avant-garde. This impression must have been still stronger in the Salon d’Automne held in October and November of that year. Admission was by invitation and Chagall obtained one at the recommendation of Delaunay, Le Fauconnier, and the sculptor M. Kogan. He exhibited the “Cubist” version of *The Dead Man* (Classified Catalogue, 66), painted the year before, and two pictures – *Golgotha* (p. 175) and *Herdsmen* (Classified Catalogue, 93) – executed in autumn, 1912. Naturally, these works looked “different” from those of his French colleagues. Tugendhold, describing his impression of that exhibition, contrasts Chagall’s pictures with the others’ “sophisticated, tile-shaped constructions,” which “breathed a chilly intellectuality and were numbed by the logic of the analytical concept.”¹ Chagall’s works astonished by their “certain infantile inspiration,” “something that lay beneath the conscious, something instinctive, untamable.” Yet those with which they challenged comparison, and close to which they were hung, were painted by Le Fauconnier and Delaunay, Gleizes, and Metzinger, who were Cubists in the broad sense of the term.

Nowadays, the term “Cubism” is rightly understood in a very narrow sense. If, however, in accordance with the looser acceptance, it is used to designate the whole Parisian movement of that period, inspired by Cubist form and Cubist thought, then Chagall too was a Cubist. His exclusion from the historical picture of Cubism, in the broader sense, leaves the reconstruction of the processes of artistic interchanges incomplete, for it is quite possible that the works he showed in the spring of 1912 played an essential part in the “change-over to color” from that year on,² which first became apparent in the “Section d’Or” group.

We must now reconsider, on the basis of the pictures he painted in 1911 and 1912, what contemporary “Cubist” painting meant to Chagall. His external contacts with it became increasingly frequent, especially in Canudo’s circle, but there was not a single member of the contemporary school of Paris whose work exerted a fundamental influence on him. Existing links consist exclusively in the method of depicting the human figure. This will be dealt with later. Otherwise, the only inspiration worth

mentioning is the quite superficial one derived from Carrà's *Portrait of Marinetti* (Classified Catalogue, Works by Other Artists, 10), which was hung in the Futurist exhibition at Bernheim-Jeune's in February, 1912. In Chagall's *The Poet* the posture of the figure, the motifs of writing, the written page, and the cigarette, and the geometrical forms superimposed on the figure recall Carrà's picture. But in all essential points the two works are absolutely antithetical. In Chagall's, for instance, the movement impels everything upward in the upsurge of the soaring inspiration; instead, the rhythm of Carrà's picture binds all the forms in a dense, earthly unity. While Chagall's colors burn bright, Carrà's are loaded with darkness. Therefore, *The Poet* is felt as a hymn to the luminous forces of the growing spirit and Marinetti's portrait, rather, as the manifestation of an intellectually vital but earthbound personality. So there is no question of any real influence either in the spiritual or in the formal sense. Futurism as such meant nothing to Chagall.³

In rendering the human figure Chagall was faced with the same formal problems as other painters of the Cubist group and this often results in a certain superficial affinity. Whereas Chagall's nude studies done soon after his arrival in Paris can be related to his "Fauvist" pictures, he later sought to rhythmize the bodily structure with geometrical forms. The studies done at home or in the art school were developed into a series of large works in which he heightened the plasticity of the motif to the utmost (p. 181). Once again, as in his "Fauvist" nudes, his interest lies not in the harmonious proportions of the human body but in the life force that grips it from within and finds its expression in the unquiet posture of the figures and their tense construction. Chagall frequently accompanies his nudes with plant motifs (Classified Catalogue, 86, 89, 91), as he already did in his pictures of girls of 1910/11 (Classified Catalogue, 48, 49) and in *Red Nude* (Classified Catalogue, 53). This gave rise to small compositions in which the vital dynamism of the body was emphasized by the calm, structural rhythm of the plants, just as its "unnatural" nakedness was stressed by their naturalness.

Connected with the nudes are two pictures with Biblical subjects – *Cain and Abel* (Classified Catalogue, 94) and *Adam and Eve* (p. 182). In the former, a small gouache, Cain slays his brother before a stylized landscape in black, white, and gray. The artist's delicate nature is in danger of succumbing to roughness: that seems to be the meaning of Chagall's rendering of the Biblical allegory.

The large composition *Adam and Eve* also derives from the cycle of the nudes. Here the constructive possibilities that appeared in the gouaches are developed in monumental proportions.

This increase in scale was the outcome of a new relation of figure to ground, of figure to space. In *Adam and Eve* the major problem did not consist in imparting to the picture plane a rhythmical movement which secondarily involved the figures too, as in all Chagall's works from *To Russia, Asses, and Others* to *The Poet*, but in striving to extend the movement from the figure, now the center of interest, to the entire picture plane. So he had to find a means of representing independently the dynamism of the figures, which is produced by the tensions between the individual forms in a way that recalls the dynamic figures created later by Boccioni.⁴ If we must absolutely seek for "models," perhaps the most likely influence was that exerted by the contrasting motifs in Léger's pictures (from *Marriage* of 1910/11 to the second version of *Woman in Blue* of 1912). But there is nothing specific in this affinity, which simply reflects the style of the period.

It is no longer the individual forms but the entire agitated figures that are arranged in the picture plane, and the colors do not change from one form to the next but characterize the figures in their entirety. Thus, Adam is yellow (with red in the lower parts), Eve is green, and the tree trunk red (but a rather different shade). Since the rhythm of

the picture plane depends on the movement of the figures, our two first parents must perforce rear up, like the tree between them, in a rather unnatural fashion. As a matter of fact, the movement of the figures is not easy to grasp. Adam, standing on the left with oddly crossed legs, holds his right hand before his genitals to denote shame after the Fall. Meanwhile, Eve comes running from the right, picks an apple from the tree with one hand, and grips Adam's raised arm with the other, perhaps to bend him to her will. So here we have another representation of the Fall of Man, in rapid synthesis of the Bible story. But what a long way we have traveled from *Hommage à Apollinaire* and its mystery! There "form" and "symbol" can hardly be severed and the design, despite all legitimate attempts at interpretation, remains enigmatic, a pure metaphor. Looking at *Adam and Eve*, we are indeed gripped by a new, "curious and restless spirit," as Apollinaire writes,⁵ something primordial and wildly archaic, but we realize that Chagall has not yet found the new form and the new unity that are his goal. Similar traits appear in another picture, *Herdsmen* (Classified Catalogue, 93), which is now lost and is only known from poor reproductions. But it was probably painted somewhat earlier; the dynamic-Cubistic division of the figures is less developed than in *Adam and Eve* and fits naturally into the broad rhythm of the background.

The predominance of the human figure is a typical stylistic mark of Chagall's 1912 period. We find it, too, in the gouaches of Russian scenes in which the figures are larger and occupy more space. The rhythm, too, becomes more urgent and the gestures, formerly ghostly, light, and penetrated by streams of bright vitality, become more forcible and at times achieve an evocative intensity. This is especially obvious in *Carpenters* (Classified Catalogue, 113) and *Prayer at Night* (Classified Catalogue, 111). The small composition *Soldiers* (p. 188) depends for its impression on a phantom vitality. The single eyes, visible under the uniform cap, in the massive peasant heads combine to form a fascinating constellation. The colors – pale orange and dark pink on the tunics, alongside the full-throated yellow and chalky gray-white of the faces before the acid green of the ground, culminating in the red of the cap bands – also contribute to the background liveliness of the picture. In another gouache (Classified Catalogue, 109) a soldier seated at a table grins and points with his finger at the drip from the samovar. He has such an overweening vitality that it jerks his cap into the air. The same soldier, dwindled to a dwarf, reappears in the foreground on the table with a woman on his knee.

After this gouache Chagall did the oil painting *The Soldier Drinks* (p. 184). Here all is freer and more supple, less blunt and rustic. "What lunar depths on the black kettle!" wrote Theodor Däubler, who set his encounter with this picture in the center of his lively little lyrical essay on Chagall.⁶ "And the blue truth in the whole picture! Yes, it is there, spread all over as truth should be."

In the version in oils the country bumpkin has been turned into a coxcomb with curled moustache, and the little couple in the foreground has started to dance. "The samovar makes the music," says Theodor Däubler.⁷ And there is a cup where the water formerly dripped on the table. Through the window we see, in Däubler's words, "... the moon with its blue implications and silvery proofs. A tree all stars... a night lit up by comets and rockets. As special surprise: a tailed marvel."⁸ The rhythm of the timber planks, of the sleeve creases, of the motifs in the four panes of the window, has expanded; the composition of the whole picture is sharp yet airy. The individual forms are more edgy and angular than ever before. The figure of the soldier is also built up of such forms but now, unlike *Adam and Eve* (p. 182), as precise articulation that, on the one hand, adds distinctness to the portrayal and, on the other, expresses the vitality of the figure in the clearest possible way. The geometrical construction is not restricted to the figure, and the contrasts of angles and arcs or of straight lines slanting in different

directions embrace the whole picture. The composition is based, as always, on the diagonals. But it is no longer a circle that completes them and characterizes the composition but the horizontal and vertical division of the picture plane into squares. This orthogonal order is the clearest sign of the contemporary style. The angular cut of all the contours and the sharp rhythmization of all the forms seem to spring from this geometrical order.

Animals – horses and cows – reappear in the gouaches accompanied by country folk. One of these gouaches (Classified Catalogue, 105) was the starting point for the oil painting *The Cattle Dealer* (p. 185). All the motifs of the gouache – the driver cracking his whip, the peasant woman carrying a small creature on her shoulders, the peasant couple in the foreground, the painted collar of the horse, and the unborn foal in her belly – are repeated in the oil painting. But, as in *The Soldier Drinks*, the rhythm is now at once both tenser and more relaxed. The rising ground has been split up; the clothes of carter and peasant woman are rendered more lively by their articulation in contrasting formal elements, while the woman and the horse have been elongated, one vertically, the other horizontally. The heads of the two talking people fit in the space beneath the horse's hoofs. All is in movement. Judging by the horse's gait and the bumpy wheels, the cart seems to be advancing by fits and starts. Its real motion, however, is different and strangely ambiguous. Set free from the law of gravity, it flies through the air; but at the same time, it seems to stand motionless under a legendary spell, imbued like a prehistoric cave painting with a timelessness in which instant and eternity are one. This singular ambivalence is the result of a miraculous balance between the dynamic construction of the picture found in works of the type of *Hommage à Apollinaire* and the dynamic construction of the figures Chagall endeavored to achieve in *Adam and Eve*.

The precise, ballet-like order of the form is sustained by the color. First of all, through the modulation of the tone which, in the same area, passes from near white to the deepest concentration and so carries on and intensifies the rhythm of the forms. This sort of chiaroscuro modeling recalls Chagall's Cubist models and in his works, too, serves first of all to stress the formal articulation (e. g., the "Cubist" *Still Life*, p. 127).

In *The Cattle Dealer*, instead, Chagall employed this means almost exclusively to enliven the rhythm independently of the objects. But the rise and fall of the tonality serves other purposes too. Thus, the red hue in the horse is concentrated around the unborn foal, as if it were nourishing blood, accentuating by its contrasting darkness the luminous form of the little creature. Moreover, the tone modulation creates new forms within the contours of the larger ones: for instance, on the horse's rump or the cow's belly.

Needless to say, the color produces its own specific effect. The red individualizes the three main figures and gives the ground its weight. The red is everywhere the static color element, maintained in dynamic tension only by the green which, as a background, outlines the horse to the right or, as the color of the cap, stresses the upward movement of the central figure. In contrast, the yellow acts as pure radiation – Theodor Däubler describes the wheels as "two suns in the night"⁹ – an effect which is at once expressed and restrained by the wheel form. This radiation, which sustains the red, is again suggested by the orange on the left and absorbed in a mysterious and contradictory fashion, through the intermediary of a green area, by the blue of the cow, which seems thus to float off in the air. A large circle in the background amplifies the wheel form and repeats it on the nocturnal level of expression. But each color acts chiefly on its own, as a separate note, without relation to the subject. The dark ground isolates it and creates caesuras. It is the melody produced by all these notes, simple and yet hermetic, that lifts *The Cattle Dealer* into the magic sphere of unreality.

Has this strange picture a symbolic meaning that bears interpretation? We know its anecdotic background from *My Life*. On a visit to Lyozno, young Chagall went out



Nu assis · Seated Nude, 1911/12





La Cuillerée de lait · The Spoonful of Milk, 1912









La Veille du Grand-Pardon · Eve of the Day of Atonement, 1912



into the country with his Uncle Neuch to fetch cattle. "How happy I was when you consented to take me with you in your jolting cart! . . . Road, road, fine sandstone, and my Uncle Neuch sniffed and urged on his horse: 'Eh, eh.'"¹⁰ But this curious procession has more than the fascination of memory. The relation of beast to man is once again to the fore. Their juxtapositions are singular: the peasant woman carrying an animal on her shoulders like the Good Shepherd; the man and the cow; the small animal inside the large one (again the theme of motherhood that had already preoccupied Chagall in his childbirth pictures). What unfolds before our eyes like a simple, rustic fairy tale is also a many-layered allegory. This is how Theodor Däubler describes the figure of the peasant woman: "A woman follows close behind the vehicle. She strides along so nimbly in the lilac rhythm of the night. And yet she is carrying a heavy calf. . . . She looks back. Lot's wife, too, stood still and looked around. So this peasant woman will stay on earth forever, for she sees right to the end of the night. . . ."¹¹



Figure Paintings and Dynamic Style of 1913/14

While memories of Russia continue to dominate the themes of Chagall's pictures, the motifs that now come to the fore have a more obvious Jewish character than previously. They resulted in gouaches representing Jewish ceremonies (*Shofar*, Classified Catalogue, 126; *Eve of the Day of Atonement*, p. 187) and a number of large figure paintings of Jewish types.

The first of these was *The Pinch of Snuff* (also called *The Scribe* or *The Rabbi*, p. 195). Formally, this picture is connected with the cycle of figure gouaches (*A Spoonful of Milk*, p. 183, and *My Parents*, p. 193), which recall *The Cattle Dealer* (p. 185) in the chiaroscuro rhythmization of the colored areas and the sharp, jagged forms. They differ from the earlier figure paintings in that the figures now almost fill the canvas. The people depicted are not merely actors in an anecdote; their individuality gives way to a profound humanity. One is tempted to say that in Paris, despite the distance from his native land, Chagall penetrates still deeper into his beloved Vitebsk. Thus he uncovers a new layer nurtured by the experience of his early youth. What moves him now is the reverence and meekness, expressed in the faces, of the old Hasidim. The first evidence of this is *The Pinch of Snuff*. A Jew, perhaps a rabbi, seated at a table in the synagogue, takes a pinch of snuff from a little box. His old-fashioned corkscrew curls hang down from under his skullcap. Restrained, like the coloring, is the dynamism of the forms, based on the black, yellow, and green. Chagall's only concession to fantasy was to sign his name upside down. All dynamic processes take place in the depths, like whirlpools that are only revealed on the surface by minute ripples.¹ The movement is more evident in *Jew at Prayer* (p. 194), which is based on a similar theme. But the inner excitement articulates the outer form, bends the body in an arc, tenses the arms, and simplifies the features to impressive ciphers. In a thick impasto of greenish and mauve-tinted white, the figure stands out against the rich darkness of the ground; behind it gleams the blue Torah roll.

Some time before, among other Russian scenes, Chagall had painted a small gouache *Violinist in Snow* (Classified Catalogue, 64). The musician, wearing a mean topcoat, sits on a chair in the snow and fiddles. His whole body is so alive with the rhythm of the music that he looks as if he were about to start dancing. Houses, a little church, a nocturnal sky full of heavy, woolly clouds, form the background; a man drawn in miniature scale watches the fiddler with arms akimbo.

In 1913 Chagall did a drawing (p. 202) after this gouache, in which the intense formal contrasts serve as the model for the famous illustration in *Der Sturm*. But at the same time he also painted the large oil painting *The Fiddler* (p. 198), which is dated 1912/13. Here all the details have become integrated into an original composition. The fiddler stands erect and dances; the snowy square has become a landscape with houses, churches, and a strange tree with birds; the onlooker has been transformed into a towering combination of three figures. As before, the geometrical order accentuates the contrasts, but more gently and tolerantly. Therefore, the effect is quite different from that of the "geometrical works" of 1911 and 1912. The movement includes the forms and objects in a more delicate and varied manner; it steals and flits through the picture like the white figure with the halo in the clouds or the one that left the colored foot-prints in the snow. Once again we find, as in so many earlier works, the dots and dashes that express a strange, nervous vitality. Everything seems to be kept in movement in a delicate, wondrous fashion, as if spellbound by the music. Yellow springs up from below like flowers and grows into the fuller orange that creates a lively contrast with the green on the fiddler's face, to which the cool black-and-white of the snowy landscape lends a peculiar warmth.

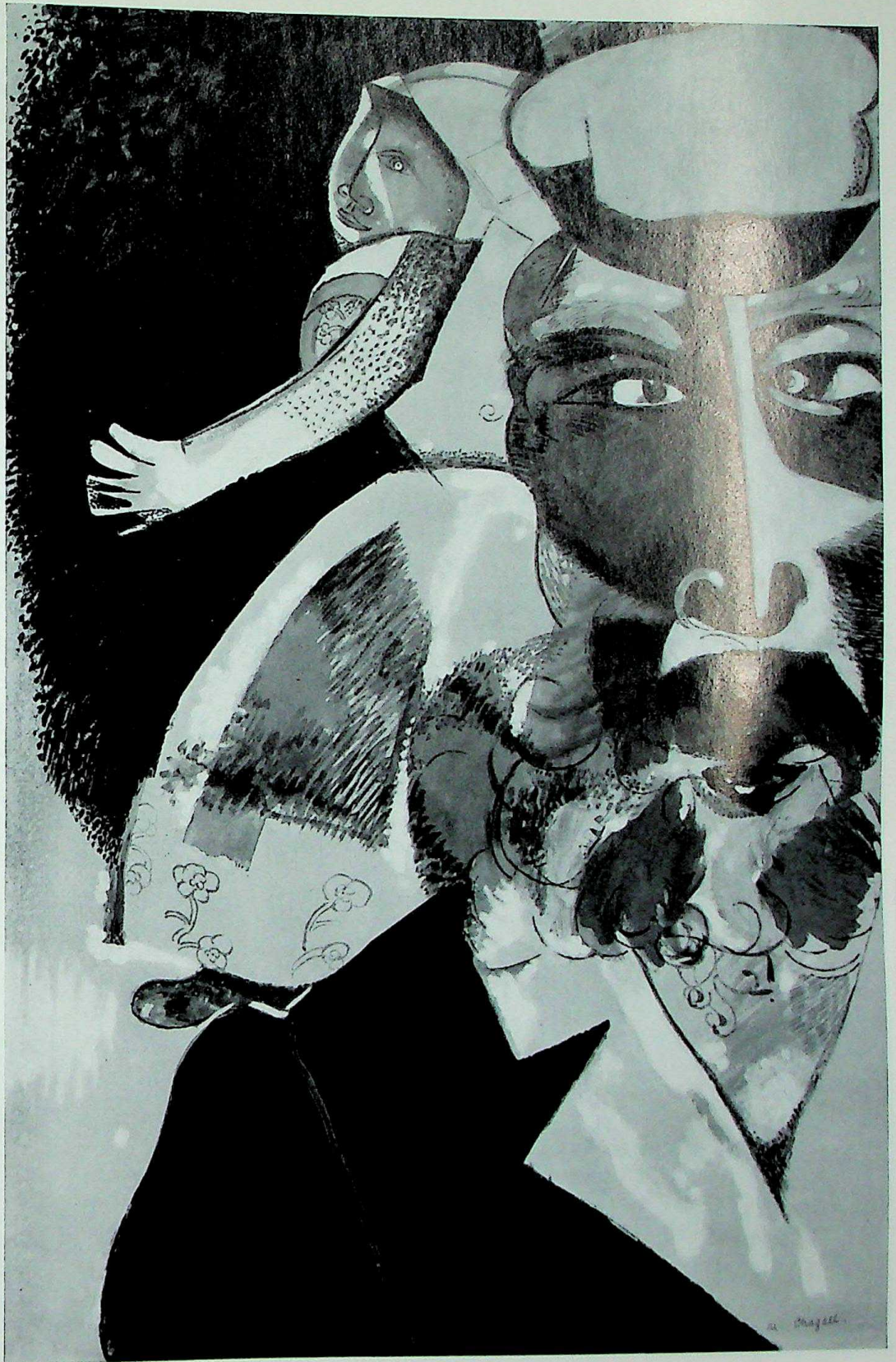
The vigorous movement that pervades *The Fiddler* also puts its stamp on the figure studies and genre pictures that followed. As a matter of fact, it is impossible to establish a definite chronological order for the many gouaches Chagall did at that time. Though he undoubtedly painted "tauter" and "more relaxed" pictures side by side, the two groups of gouaches with "Russian motifs" in our catalogue correspond to trends which in the main were developed successively. Obviously, the large paintings, having a more accentuated geometrical form, must be studied separately.

Of the gouaches, *A Spoonful of Milk* (p. 183) and *Soldiers* (p. 188) constitute the culminating point of Cubistic, geometrical formulation. But the emphasis on the stereometrically simplified volumes and the sharply outlined drawing does not produce a static structure. Soon, however, the movement becomes looser, lighter, and more varied.

Thus, animation produced by texture and hatching plays an important role, for instance, in the background of *The Policeman* (Classified Catalogue, 115) or in *The Shop*, where boxes and tins, sacks and barrels cover shelves and floor. The picture rhythm, too, becomes more flexible and fluent; it seems to smooth off the angles of the Cubistic forms. Even the handling fits the inner movement better than before – free-flowing in *Shofar* (Classified Catalogue, 126), sparking electrically in *Eve of the Day of Atonement* (p. 187), in which a Jew performs the prefestival ceremony.

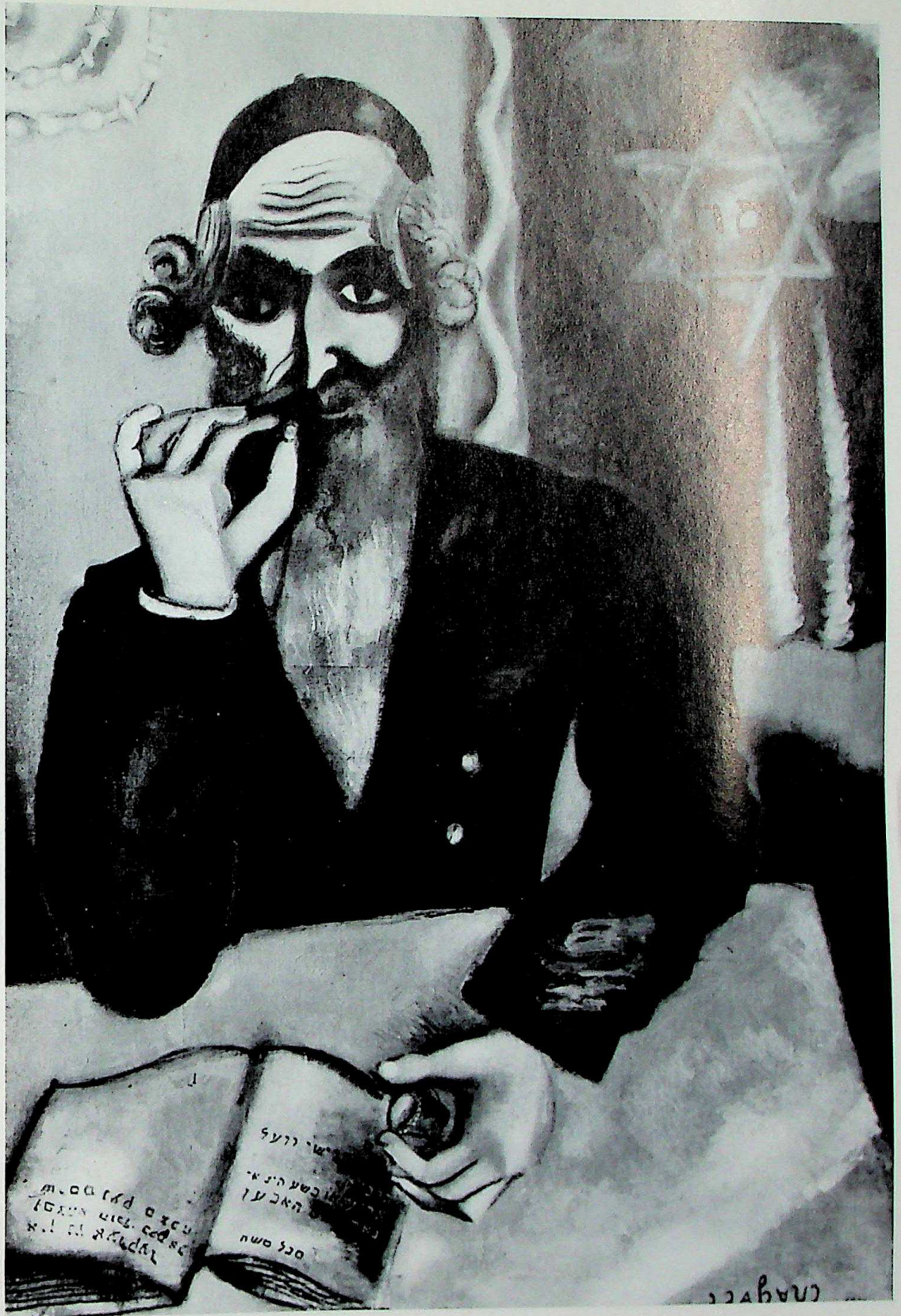
A whole group of gouaches with Russian motifs deserves the term "painterly." The more cursive handling, with its uninhibited spontaneity, and the greater variety of texture enlarge the scope for expression. The more or less thinned pigment produces an unsteady flickering effect quite attuned to the picture movement, which is now more diffuse. In *Water Carrier with Moon* (p. 210) bright accents lie on dark areas like a drizzle of moonlight. Elsewhere the impasto is thicker and more covering, and gives greater autonomy to the strokes. Sometimes, as in the small oval *Woman Carrying Water* (Classified Catalogue, 114), it achieves an enamel-like consistency. One of the nocturnal scenes, a sketch for the painting *The Sleepwalker* (Classified Catalogue, 146), now lost, makes the difference very clear when compared with an earlier version, *The Welcome* (Classified Catalogue, 104). Now figures and objects are spontaneously arranged forms of rich, intense color, lacking the former stressed contours.

The large paintings of the end of Chagall's Paris period, which still remain to be discussed, also possess a painterly mellowness. *Violinist* (Classified Catalogue, 118), which was finished at this time from a small sketch (Classified Catalogue, 58) done



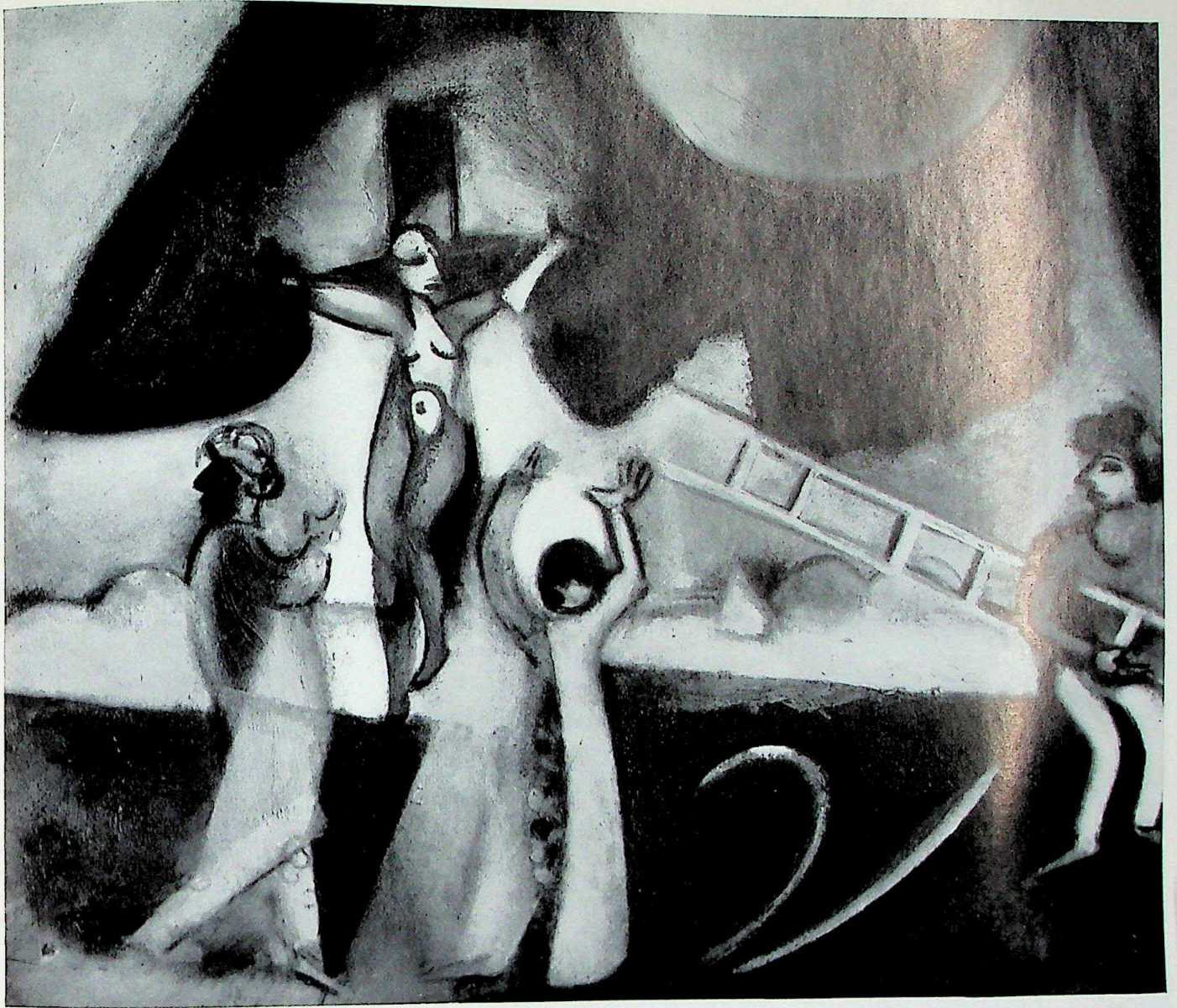
Les Parents · My Parents, 1912





La Prisée · The Pinch of Snuff, 1912



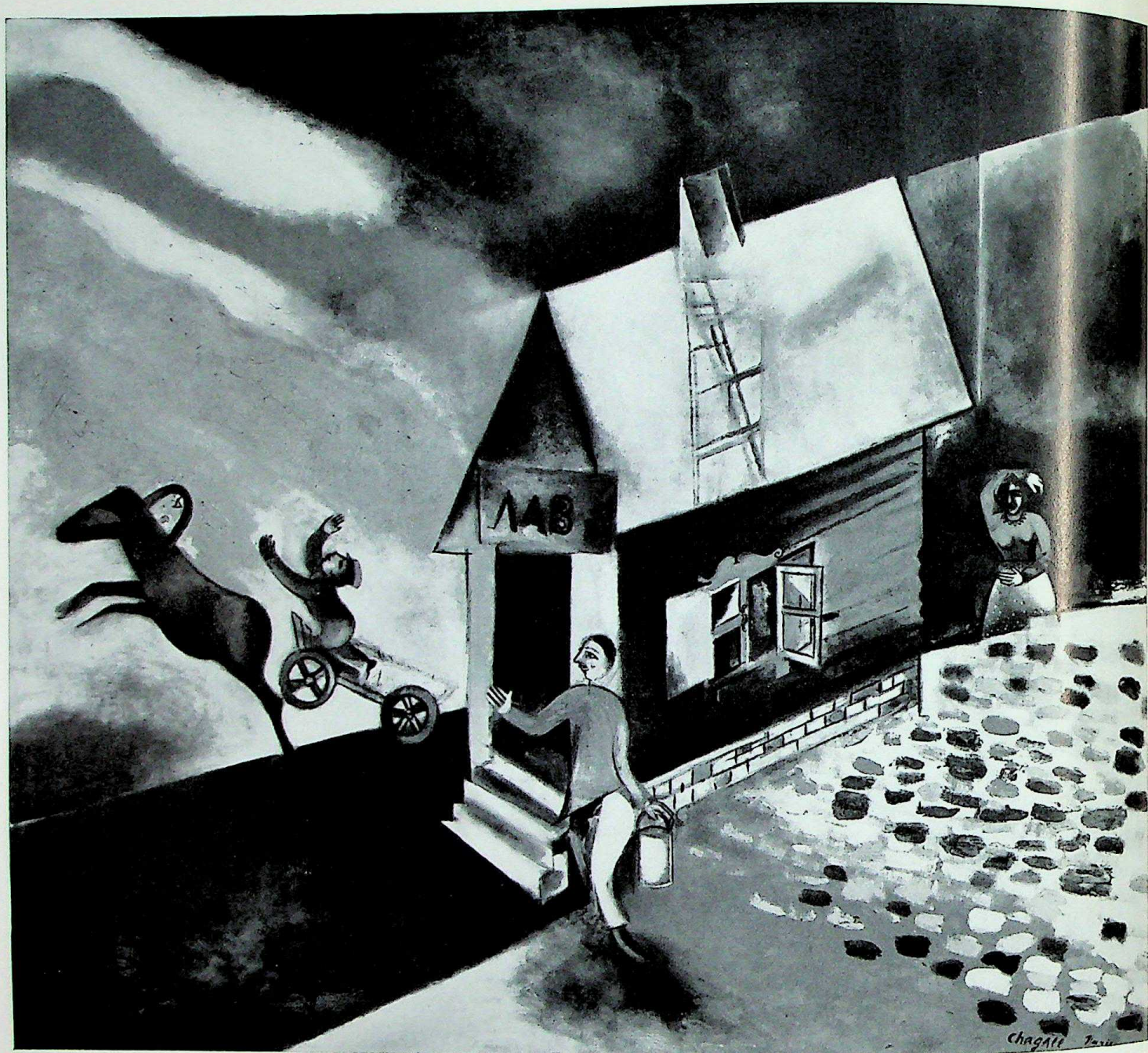


Golgotha, petite version · Golgotha, small version, 1912/13





La Résurrection de Lazare · The Raising of Lazarus, 1912/13



during his early days in Paris, belongs to this group, on account of its ringing color and thick impasto. It is dated 1911-4 (1911-14) and represents a street musician accompanied by a boy, cap in hand. Another picture with the same painterly quality is *The Slaughterhouse* (p. 215), which renders the impression of a visit to the *abattoirs* of Vaugirard. Chagall has transformed it from a simple report of what he saw there into a ritual procedure in which the butcher seems to be dancing around his victim.

The figures in all these oils and gouaches are agitated in a different way from those in the decidedly Cubistic works. A rippling stream seems to flow through them, loosening their articulations, turning their heads, bending their limbs. Characteristic is the peculiar facial type with deep-set eyes, crooked nose, and pointed chin, as if the heads had been ground into shape by the flow of movement like pebbles in a rill. The greater dynamism can also be observed in the series of nude studies. In the latest ones the movement is more open, sweeping, and free; the contours are more sharply rounded, though always intersected by contrasting straight lines; and finally, the dynamic structure is based entirely on the body (p. 216 and Classified Catalogue, 152, 153, 154). What we see now are real contortionists with heads bent down to touch the trunk; one with legs astraddle, flung up and down; another with the whole body forced into the oval shape of the frame. The primordial, barbaric quality that characterized the first series of nudes is just as evident in the turbulent fantasy of these new works.

A number of new motifs attuned to this new dynamism make their appearance. One of them first occurs in a drawing (p. 204), a circus scene such as Chagall must have seen a hundred times. When Byzantine culture reached Russia in the tenth century it brought the Byzantine circus with it, as can be seen in a mural that can be dated 1073 in Kiev Cathedral;² since then the circus has been part and parcel of Russian daily life. The handstand of the artiste is repeated in the watercolor *Water Carrier* (p. 210); another watercolor (Classified Catalogue, 155) shows three artistes doing their act. This is the start of a long series of pictures of jugglers and circus scenes. They portray a world in which gravity has lost its force and up and down are interchangeable.

To that extent, the motif of the artiste is akin to the motif of flight. In many works of that period, flocks of birds fly across the sky; this motif is not entirely new, but now appears more frequently. Still more surprising is the flying fish above the two carpenters manipulating a saw (p. 186). It recalls the paper fish of the Japanese and is the starting point of a long series of flying animals in Chagall's œuvre. In another picture a pregnant goat takes a flying leap across the sky (Classified Catalogue, 149); it is connected with an earlier leaping goat in *Russian Village, from the Moon* (p. 158). Here, however, it is the central, dominant feature of the picture and causes a wave of excitement in the rural microcosm. In another (Classified Catalogue, 143), we see a real monster in the nocturnal sky above the houses. A small picture of peculiar charm (Classified Catalogue, 148) shows an unborn calf in the belly of the mother cow, all in the night sky. Below, a woman lies in the snow. This work undoubtedly belongs to the motif cycle that gave rise to the large oil painting *Pregnant Woman* (p. 209), the major work of a period in which the symbolism of Chagall's images was deepened and enriched. Let us, then, speak first of the enrichment.

In *Orpheus* (p. 212), Chagall has adopted an ancient motif, as he did in a picture of his "Fauve" period, *Mars and Venus*, now lost. "Just then I wanted to test myself against tradition and renew a connection with it," Chagall says. But he still finds most of his traditional motifs in the Bible. He may well have got the idea for the bright watercolor *Susanna Bathing* directly from the Bible story; but the oblong version of *The Raising of Lazarus* (Classified Catalogue, 131) and *Golgotha* (p. 175) should rather be traced back to the impression received from icons than to a reading of the Gospels. A miniature³ displays the iconographic prototype of the Raising of Lazarus that had



remained impressed on Chagall's memory, unless he had perhaps done a drawing of it in St. Petersburg. Interesting is the "more natural" arrangement of the figures by the graveside and the insistence on the anecdotic motif of the "stench." In the other version (p. 199), of which the sources are less easy to determine, Chagall has rendered the action more spiritual and at the same time less Christian. The reviving power now proceeds from the star – or some other "invisible" entity – and fills the picture with its sacred force. Jewish motifs, the Star of David and the blessing hand as the sign of the divine protection, find their place in the context. In some respects the little work resembles the gouache *Madonna with Child* (Classified Catalogue, 129). This typically Christian theme does not disturb Chagall in the slightest: in the motif of the Virgin he experiences, in a purely general sense, the sanctity of motherhood, with which he had long been preoccupied.

Close to these gouaches, too, is a new version of *Golgotha* (p. 197), in which the movement of figures is more fluid and their structure simpler. The stormy sky in which heavy, ragged forms surround the great semicircle of the moon, contrasts with the almost dancelike movements of the figures. The Crucifixion, from a tragedy spanning heaven and earth, has now become a mystery play.

A similar mood pervades the large oil painting *Pregnant Woman* (p. 209). Its starting point was a gouache (p. 196) of rigorous form in which the tall figure of the woman stands erect before a geometrically partitioned background, and brief hatchings enliven both figure and ground. The woman's head is turned sideways toward the moon; in her left hand she holds a bowl, while imposing silence by raising her right forefinger to her lips. As previously, in the cow and mare, the unborn child is visible in the pregnant woman's womb. It may be assumed with virtual certainty that the idea for this picture derived in part from the *Maria Blacherniotissa*, the Byzantine Madonna type, portrayed as a praying woman wearing on her breast a medallion of the infant Christ as Lord of the World, that reappears continually in Russian art. So it is also a recollection of icon painting (Classified Catalogue, Works by Other Artists, 1).⁴ Heinz Demisch, who devotes a whole chapter of his *Vision und Mythos in der Modernen Kunst* to the pregnant woman, quotes as a further parallel a Rosicrucian portrayal from the year 1618 in which a winged female figure carries a medallion with a crouching child in front of her.⁵

In the large oil painting the motifs are transformed and enriched. The woman, who now wears a dress patterned with flowers, which makes her look like a Russian doll, gazes straight in front of her; but on the side of her head is a second face, that of a bearded man. Her left hand points to the child in her womb. The division of the ground is more complex: round forms now occur alongside the rectilinear ones. The man with the animal and the houses on the lower level have changed sides, and above the roofs is the profile of a man with a cap. The moon, too, has waned from full to half and moved over to the left; on the right, the pregnant goat we have already met in the gouache leaps across the sky.

The whole flies, hovers, presses upward. Sharply pointed triangular forms on the upper and lower levels contribute to this effect, together with the large triangle that encloses the erect woman. The flux of the color emphasizes the upward movement: the green on the woman's head and shoulders, owing to its contrast with the surrounding light and dark red of the ground, acts as focal point toward which the radiation of the yellow light on the dress is directed through a blue zone. The bright areas above her head continue the upward movement. This woman is a symbol of fertility analogous to all the great mother figures in ancient cultures, many of which exhibit bisexual attributes.⁶ "The immensity of the sky," as Demisch says, "plays its part. . . . The powers of the moon and the plastic power of the cosmic ether weave round the maternal organism."⁷ The physical-psychic event is also expressed in the color – at once familiarly



intimate and brightly resounding – which expands at the upper edge of the picture into a broad, waving banner of various light yellows, oranges, and reds.

Burning House (p. 200) is akin to *Pregnant Woman* in its yellow and blazing-red coloring. The foreground and the dark triangle of the fire above the house are crimson; the walls of the house and the flames that burst out toward the left are light red and orange. Against the background of the yellow sky, to the left, a green horse rears in front of the cart and its red driver, while a woman, dressed in light red, stands out against the star-studded, blue sky to the right. From the space in front, whose orange hue is broken by touches of yellow, green, red, and white, a man comes running to put out the fire. The whole is experienced sensuously, yet far transcends the limits of the senses. The cool and flaming zones are emblems of night and day. On the left, the fire cart ascends into the solar region; on the right, the woman stands before the dark sky, her arms bent in a great S – a form that symbolizes the calm circles of moon and stars, in contrast to the open scissors of the man's arms that may be linked with the sun.⁸ The astral powers, sun and moon, appear in opposition, as in Romanesque representations of the Crucifixion.⁹ Between them stands the house of man, forever burning yet never consumed.

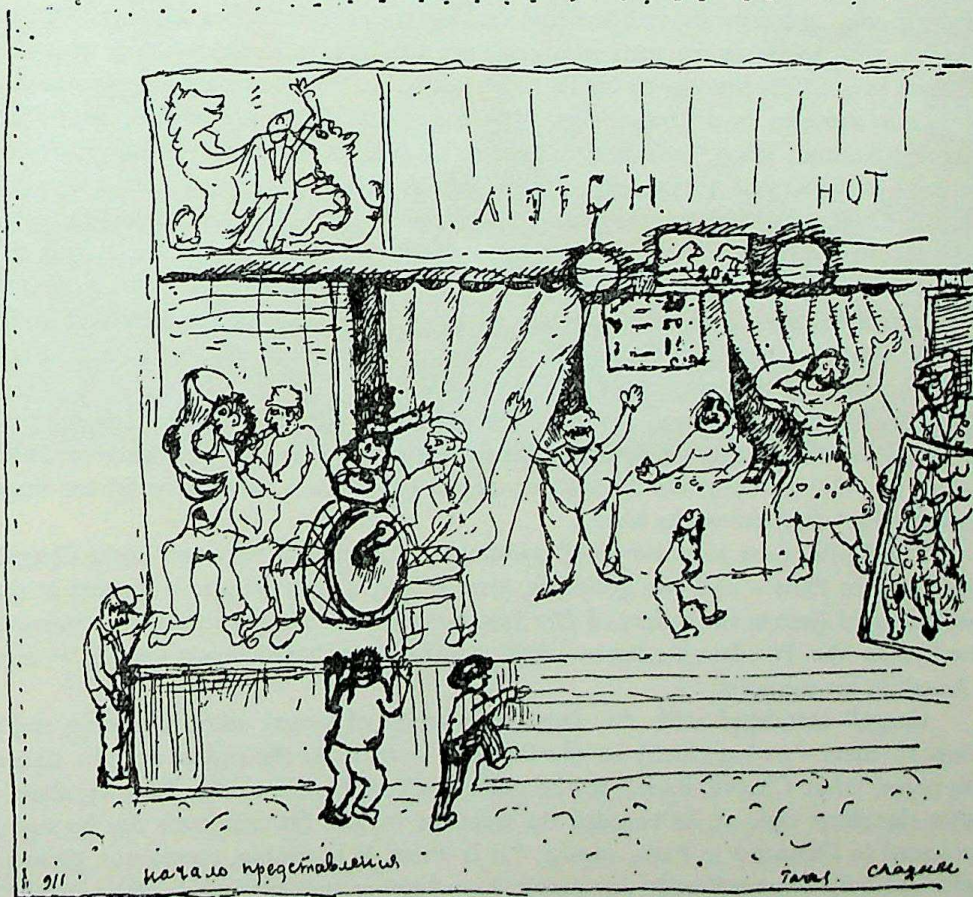
Two large pictures, the last Chagall painted in Paris, are totally different: *The Lovers* (p. 213, dated, probably erroneously, 1911) and *Paris Through the Window* (p. 207).

In *The Lovers* we can recognize some typical features of the gouaches – the wavy contours of figures and chair back, the style of the faces (cf. *Orpheus*, p. 212), the decorative movement of the branch, and the handling, in some places cloudily transparent, in others a thick paste. The consequently ill-defined arrangement of the figures in space helps to give the work a curiously unreal charm. It is a vespertine picture; outdoors the sky glows with the last rays of red light above a landscape which is already gray. Before the dark-blue and violet-black walls a light-red table stands out against the dull-green floor, the only fixed pole to direct the flight of the blue-and-white lovers. Almost imperceptibly, the colors merge into each other, all fragrance and dreamy grace. The theme of the picture is linked with a memory. The room is Chagall's room in Vitebsk, with the view we know so well, and the girl is Chagall's beloved, Bella, to whom he will soon return.

Most of the pictures Chagall painted in Paris were of this retrospective type. Only a few done in 1910, soon after his arrival there, reflect the reality of his present surround-

ings. In *Self-portrait* (p. 169) of 1911, a small window opens out onto the city, showing the Eiffel Tower with a parachutist, houses, and people. But the view of Paris occupies very little place compared with the other motifs. Now, in 1913, in *Paris Through the Window* (p. 207), the major work of his last Paris period, the window is open wider and the painter himself – a Janus-like figure in front of a chair with flowers and a cat for company – is relegated to a position at the lower edge of the canvas. The motifs of the view through the window of 1911 and the Eiffel Tower – that “obelisk of iron,” as Däubler calls it in connection with this work¹⁰ – are the same; but they are more broadly handled and supplemented by a railway train puffing along upside down and a couple promenading in horizontal position, with their heads stretched toward each other as if their bodies were magnetic compass needles.

The relaxed rhythm of the pictures of this period corresponds to a more relaxed relation to the outer world. *Paris Through the Window* commemorates the sensuous-spiritual experience of the city. The indoor and outdoor views are closely linked, like the two faces of Janus, and the experience can, in reality, only be rendered by constant movement from one to the other. The discontinuity in the direction of the spectator's gaze is most obvious in the contrasting motifs – the human-headed cat, the houses and railway train, the promenaders, the tower and parachutist, the two-faced man. They admit the spectator, one might say, to both domains. He is at once within and without: in the light and traffic of Paris, and close to the images that flash up mysteriously from



the depths of the soul. Formally, too, similar contrasts are at work, in the correlation of large and small forms, in the variety of textures, and in the stressfulness of the color composition.

After Chagall first gained admittance to the Salon des Indépendants of 1912, his works were hung there on two other occasions: in 1913, the large *The Birth* (p. 105) and *Adam and Eve* (p. 182); *The Fiddler* (p. 198), *Pregnant Woman* (p. 209), and *Self-portrait with Seven Fingers* (p. 169), in 1914. In the latter year some of the pictures of that exhibition were also shown in Amsterdam, among them Chagall's works which were bought by a Dutch dealer who resold them to the collector Regnault; they are now in the Stedelijk Museum. At the end of 1912 two of Chagall's pictures – *The Drunkard* (p. 123) and *Herdsmen* (Classified Catalogue, 93) – were hung in an exhibition of contemporary French art held in Moscow. The catalogue of the "Mischen" Exhibition in Moscow, March and April, 1913 – according to Larionov's Introduction, it was organized by the same group as the "Jack of Diamonds" in 1911 and the "Donkey's Tail" in 1912 – mentions three pictures by Chagall but does not give their titles.

Until 1914 Chagall sold very few of his works. Thirty gouaches were deposited in a gallery on the Boulevard Raspail for some time without success. In 1913 the dealer Malpel promised to pay fifty francs for *The Birth* if it did not find a taker during the Salon. In May, 1914, the same dealer arranged to pay him two hundred fifty francs a month for his small pictures. Only one such payment was actually made, for in mid-May Chagall left for Berlin and returned to Paris only in 1923.

The reason for his journey to Berlin was the opening of his one-man show, organized on the premises of *Der Sturm* by Herwarth Walden. That great art patron and dealer had met Chagall through Apollinaire in Paris in March, 1913. This is what Nell Walden, who accompanied her husband on that trip, writes in her memoirs: "Marc Chagall, then still a young man with curiously bright eyes and curly hair, who was idolized as an infant prodigy by his Parisian friends . . ." ¹¹ Walden himself immediately went into raptures over Chagall's painting and invited him to exhibit in the "First German Autumn Salon," which later became so famous, to be held in his gallery in September of that year. Chagall sent *Dedicated to My Fiancée* (p. 133), *Golgotha* (p. 175) – entitled *Dedicated to Christ* in the catalogue – and *To Russia, Asses, and Others* (p. 159). *Golgotha* was purchased at the exhibition by the Berlin collector, Köhler. It was the first major work Chagall ever sold outside Russia. In April, 1914, Walden exhibited a considerable number of his works in his gallery, together with some by Kubin. In June and July he organized Chagall's first important one-man show, which turned out to be the real foundation stone of his world-wide fame.

Chagall planned to go to Berlin for the opening of that exhibition and from there to take a short trip to Russia to attend his sister's wedding and, especially, to see Bella again. On May 9, 1914, the Russian consulate gave him a passport valid for three months. He left a few weeks later.

The Berlin show included 40 oil paintings – virtually all the large works Chagall had done in Paris – and 160 gouaches, watercolors, and drawings. It opened at the beginning of June in the gallery of *Der Sturm* on the Potsdamerstrasse. "My pictures swelled in the Potsdamerstrasse while, nearby, guns were being loaded," ¹² says Chagall in his memoirs.

Chagall associated with the *Der Sturm* group of artists without getting really close to them – owing chiefly to the language barrier. At the end of May he signed his name "Marc Chagall, Paris," in the guest-book of *Der Sturm*. On June 15, shortly after the show opened, he boarded the train for Russia. On that same day he sent a postcard to Delaunay in Paris, saying, "It is warm, it is raining, sauerkraut. German girls are quite extraordinarily not pretty. I am leaving today: Vitebsk, Pokrovskaja."



Paris Through the Window, 1913



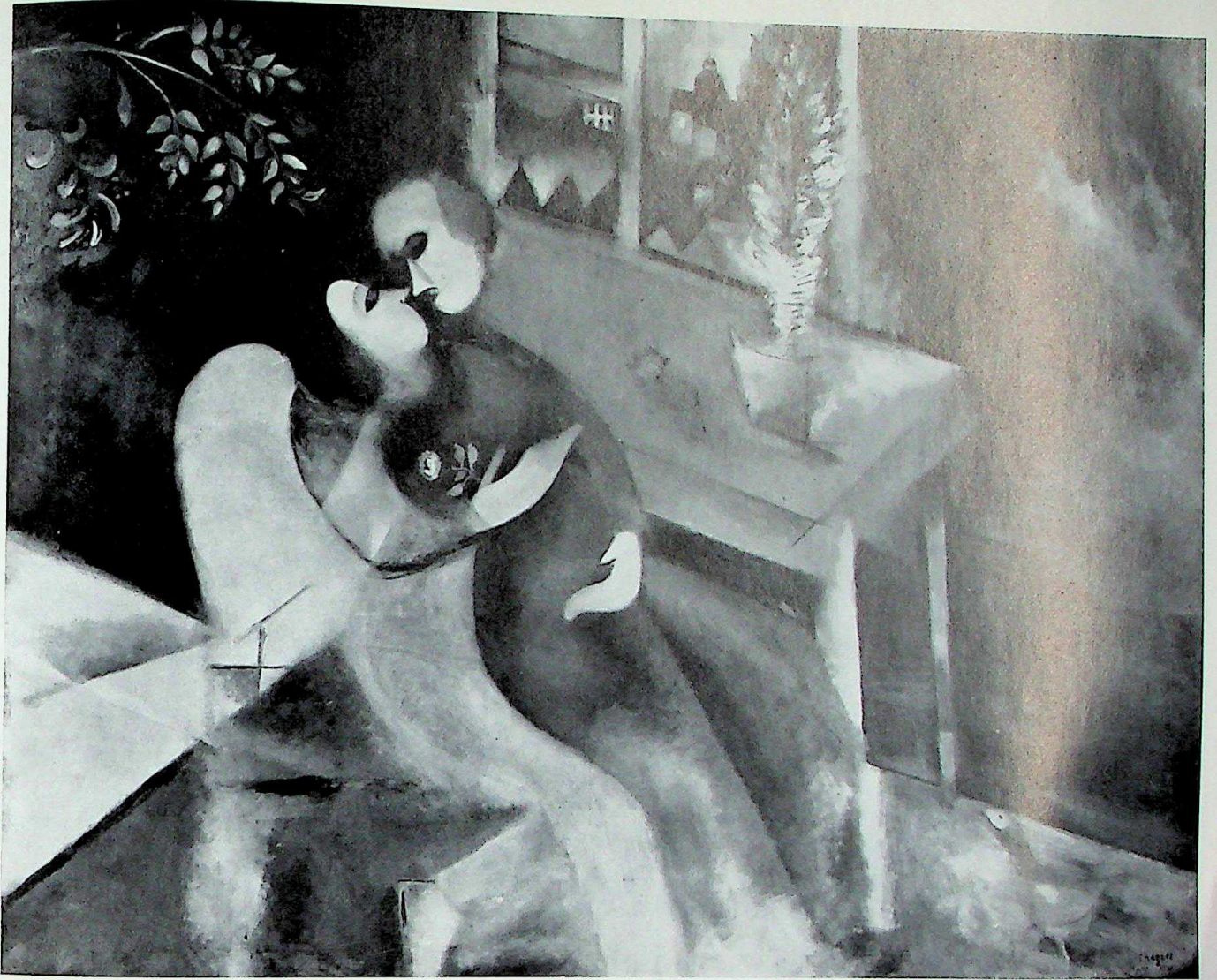


La Femme enceinte • Pregnant Woman, 1913













L'Abattoir · The Slaughterhouse, 1913/14



Russia 1914-1922

Vitebsk 1914/15

So now Chagall was home again. At first he only meant to stay for a short visit, but then the war broke out and nullified his plan to go back to Paris. So on August 8, he got the Vitebsk police to note on his passport that it was impossible for him to leave the country.

The result was that, after taking an intensely active part in the development of international art for several years, he now suddenly found himself relegated to the more colorless, narrower, and less glorious reality of his native town. "Vitebsk is a place like no other," he says in *My Life*.¹ "A strange town, an unhappy town, a boring town." And it was full of "hunchbacked, herring-like bourgeois, green Jews, aunts, uncles with their eternal questions: 'Thank God, but how big you've got.'"²

Chagall's enforced stay at home did not always make him happy. Proof of that is the little painting *In the Prison* (Classified Catalogue, 229) which recalls the mishap he suffered in 1908.³ As in that picture, he now spends a lot of time at the window dreaming of Paris and "freedom."

And yet he could not but feel once again how strong was his tie with Vitebsk. It is true that in his pictures his native town no longer represented "reality" pure and simple – Paris had transposed his memories of Vitebsk from the particular to the general – but merely a certain special yet very familiar and beloved reality. As a result, his artistic encounter with it now took a different turn. Between 1914 and 1915 Chagall's profound attachment to his native town inspired him with fifty or sixty "documents," as he calls them. Many are almost naturalistic descriptions of his surroundings, his parents, his brother and sisters, his neighbors, and the landscape. These pictures, as Fannina W. Halle says, express "the joy of the prodigal son, of reunion and recovery after a long separation. And besides that: there is also the joy of the discoverer who observes this 'new world' with entirely new eyes. And who now greets and embraces it and pieces together its fragments with the same glowing passion with which previously in Paris he had disintegrated its forms into a thousand pieces."⁴

Chagall worked at first in a room rented in an outbuilding of a tenant named Belin; later, in one rented from a policeman who lived nearby. "His little house, white with red shutters, like the white cap with the red ribbon policeman wear in summer, stood at the end of the street," says Bella in her reminiscences.⁵ What he now painted was conditioned by what he saw, and so the landscapes in some of the important pictures of the Vitebsk period were neither more nor less than the views from his window at



1914 chagall

Belin's home or the policeman's. In *Over the Town* (p. 276), which was actually only painted in 1917, we find the hill with the church behind his parent's house he had already painted in 1908 and 1909. In *Over Vitebsk* (p. 233) we have no difficulty in recognizing the street below his window at the policeman's and the Ilytch church.

So even these "fantastic" works are based on the "naturalism" of the "documents" and evidence the same style. The coloring in both is cool and mild. New tints – rose, light green, delicate blue, ocher, ivory, and tinted grays – make their appearance. The emphasis on the linear element is one of the stylistic features of both the studies and the large pictures. In Paris, Chagall says today, the quality of the atmosphere always masked the sharpness of contour and movement, both of which are revealed all the more clearly in the thinner air of Russia. Since there was no possibility of procuring canvas locally, virtually all these pictures are painted on pasteboard or paper; this also affected their technique. But the fact that this change in style coincided with Chagall's return to Vitebsk proves how closely his life and works are linked. As he says, "The place counts, not the formal theory." The inventiveness of the Paris pictures, "all that was in me, all those impossible, unreal things," was far from exhausted, but his native Russian milieu, to which he found himself suddenly transplanted, demanded something different.

The "documents" may be classified by their subject matter. The majority are devoted to the family. Thus Chagall depicted his grandmother making jam (Classified Catalogue, 168), his father at table with a glass of tea (p. 229), his mother baking (Classified Catalogue, 167) or taking a nap (Classified Catalogue, 166). We see his brother David singing and playing the mandolin (p. 226), one of his sisters dreaming at the window with an open book in her hand (Classified Catalogue, 176), another slicing a big loaf of bread for supper (Classified Catalogue, 175). Worldly-wise Uncle Pissarevsky comes on a visit and sits on the sofa in front of the flower-patterned wallpaper (Classified Catalogue, 188); two other uncles read and discuss the *Smolensk News* by lamplight (Classified Catalogue, 192). Uncle Zussy sits in his barbershop (Classified Catalogue, 190) "permeated by weak sun, dusty air, and the paltry smile of a cheap wallpaper. . . ." Even his mother's shop (Classified Catalogue, 198) and the pullets in the basket (Classified Catalogue, 199) are recorded in "documents." But these studies have a more than merely anecdotal value. Chagall's tender devotion transforms them into winged witnesses of lyrical intimacy. The visual reality – the people with their wrinkles and grimaces, the utensils and furnishings – is not slavishly copied as if nothing else existed. The free, weightless rhythm of the Paris pictures pervades these studies, too, though after a more delicate or playfully gayer fashion. Chagall's inner freedom is now so great that he can devote himself – even if only for a brief space – to unpretentious themes. The colorfulness of the Russian pictures is also less in evidence, for the atmosphere "at home" was warm and safe. So the color loses that direct radiance we know from his pictures of Paris but does not grow cooler, as in his Russian landscapes. The attenuation of this direct radiance does not entail any loss of intensity. On the contrary, its depth and inner concentration increase. The colors are more closely related and interlaced, and the space they produce has a compelling mystery. Some of the family scenes were painted at night. Then a face or a light-colored article of clothing sparkles in the lamplight and heavy shadows are cast upon the wall. Tugendhold describes a painting in which we can recognize Uncle Neuch from Lyozno with the son of one of the neighbors (Classified Catalogue, 189). "Two Jews," he writes, "an old man and a boy at table dream in the rainbow of the orange-green circle of the lamplight. The little two-penny-halfpenny lamp smokes like an age-old torch and flickers in the gold of the fire. . . ." In another picture (p. 228) Chagall painted the big wall clock, with its huge case, heavy pendulum, and the inscription "Le Roi à Paris"; it was one of his



parents' treasures and had greatly impressed him as a child. Here is Tugendhold's comment: "This black night, the night of plots and wonders, stares through the comically painted window.... The heavy pendulum counts the minutes of centuries of dismal destiny, and the small, ungainly figure looks for something in the fearsome nocturnal void...."⁸

Now that Chagall was once again in his native *ambiance* where everyone knew him, his own face appears time and again among the many others he painted. In no other period of his life did he paint so many self-portraits as at Vitebsk in 1914/15. In one (Classified Catalogue, 160) he is a golden-haired young fellow in a smart coat standing before the light-ocher wall of his parents' house; in another (Classified Catalogue, 159), he is the painter at his easel in a composition in dull reddish-brown and luminous sky blue. In a third, the eyes have a waggish gleam under the shock of curls (p. 225); while in a fourth (Classified Catalogue, 162), he turns a serious, tense gaze on the spectator. As in the works executed before 1910, the sitter's face and figure are often framed by plants. In the most fascinating picture of the series (Classified Catalogue, 161), the painter's profile, washed with light and dark blue, bends over a bunch of heavy peonies and their flamelike leaves. Though dated 1914, this picture was painted "shortly before the marriage with Bella," as Chagall recalls today, therefore, in early summer, 1915: another instance where the artistic year, 1914, extended far into the following calendar year.

Akin to the family pictures are other small studies of children (Classified Catalogue, 194), picturesque figures like the little village idiot of Lyozno (Classified Catalogue, 193), or old men and women. With crafty faces and greedy eyes the old beggarwomen appear in the hall (Classified Catalogue, 195, 196) and, if you don't take care, pocket any knickknack they can lay their hands on. Just as shrewdly observed is the old man (Classified Catalogue, 203) seated in the synagogue and looking up from the prayer book he holds in his bony hands. A still more profound human and artistic experience

is rendered in the pictures of old men that are often designated as "rabbis." This designation, factually erroneous, has become generally accepted, but nowadays it seems more correct to revert to the original neutral terms "old people," "old men," or "Jews" (*Jew in Green*, p. 231; *Jew in Red*, p. 232; *Jew in Bright Red*, p. 223; *The Praying Jew*, p. 234), the more so as *The Newspaper Vendor* (p. 230) and the man in the peasant's smock (*Jew in Bright Red*) unquestionably belong to this series and yet have never counted as "rabbis."

These works are related to the oils and gouaches with typically Jewish subjects painted in 1912 alongside *The Pinch of Snuff* (p. 195). Some are devoted to Jewish ritual – for instance *Feast Day* (p. 235). But *The Praying Jew* (p. 234) is the only one of the "old Jew" pictures with a religious theme. It depicts a man praying with a prayer stole draped over his head and shoulders and the phylacteries bound to his arm and forehead. As Chagall tells us in *My Life*, his models were old beggars or itinerant Hasidim rabbis. "Imagine, seated at the table, in front of the samovar, a humble old man leans back in his chair. I look questioningly at him: 'Who are you?' 'What! You don't know me? You've never heard of the preacher of Slouzk?' ... Have you seen the old man in green I painted? That's the one." The same old man also sat for *Jew in Bright Red*. For *The Praying Jew* he took another beggar. "Another old man passes by our house. Gray hair, sullen expression. A sack on his back. ... I wonder. Is it possible for him to open his mouth, even to beg for charity? Indeed, he says nothing. He enters and stays discreetly near the door. There he stands for a long time. And if you give him anything, he goes out, as he came in, without a word." Chagall asked him to sit, draped his father's prayer stole around him, and painted him just so.⁹

These old men sit there before us so true to life that we can feel their presence. The impact is terrific. They suffer in silence, dumb in their apathetic despair. And it is not sympathy for their lined faces and bent backs that moves us, but the feeling that, in spite of their hard lot, these people are more strongly and deeply attached to life than those on whom fortune smiles. In the two works the "preacher of Slouzk" sat for (pp. 223, 231) Chagall inserted Bible texts in the background. They are the words in which God told Abraham that his was the Chosen People – prime cause and permanent basis of the Jews' specific fate.¹⁰ As Chagall says, these texts count less as literal statements than as the "atmosphere in which the figure is immersed."¹¹ In *Jew in Red* (p. 232), an old man leaning on a stick with a sack slung over his arm, the inscriptions have a totally different function. Here Chagall has written on the curtain to the left of the picture the names of the great painters he revered, some in Cyrillic, some in Roman, some in Hebrew characters – Cézanne, Courbet, Chardin, El Greco, Brueghel, Fouquet, Van Gogh, Cimabue, Giotto, and Tintoretto. (Pollaiuolo, Signorelli, and others originally cited were subsequently erased). It is a salute to the great tradition of Western painting with which Chagall just then, perhaps because of his preoccupation with the human figure, felt himself linked by an especially strong bond.

In formal structure, also, the "old Jew" pictures are a continuation of the series of Paris compositions. Here, too, the various pictorial elements are employed outside their naturalistic nexus in constructive contexts of either a purely formal or a psychic-associative nature. Here, too, Chagall has used sharp contrasts to create an emotion that is communicated to the spectator. Thus, smoothly rounded forms confront sharply edged ones; straight lines, zigzags, and geometrical formulations are juxtaposed to others that are almost naturalistic. Calligraphy is utilized as a contrast motif. More still the totally unnaturalistic colors. We find the same sitter depicted once with yellow beard and green face; once with red beard and white face; in one picture an old man's hands are one yellow, one white; in another, one green, one white. This has nothing to do with mechanical opposition. Beyond all accuracy of detail the colors are equated

to the total experience. "I had the impression," says Chagall of the first picture he painted of the preacher of Slouzk, "that the old man was green, perhaps a shadow fell on him from my heart." The coloring gives each picture its peculiar mood: it sets *Jew in Red* in the realm of legend, imbues *Jew in Green* with a strange, natural force stronger than any human misery, and gives *Jew in Bright Red* an unruly solar intensity.

Feast Day (p. 235) has its own place among the pictures with Jewish themes in the "old man" cycle. Ritual motifs connected with the Sukkoth (Feast of Tabernacles) play their part: the man in the prayer stole balances the *etrog*, a citrus fruit, on the fingertips of his right hand and before him hangs the palm leaf of the *lulab* – both are "symbols" used in the ceremonies of that day. But what surprises us is the miniature replica of the worshiper atop his own head – better still, atop the peak of the creased stole. It reminds one of the small dancing figures on the table in *The Soldier Drinks* (p. 184). In both works the discrepancy in scale constitutes a break with reality. Here, however, it is more than a mere juxtaposition of small and large within the same picture space. Here, our gaze, after resting on the large figure, is suddenly transferred to a different scale of measurement, as if encountering a new medium subject to different optical laws. The abrupt change eliminates the rigid distance between the spectator and the work of art and draws him into the cool, magic circle. The wondrous, winter-clear worshiper whose forms resemble mobile metal plates is the first of Chagall's "classical" pictures. Now, as later, "classical" signifies not consolidation, but a new impulse toward wondrous, unearthly flight.

This is true of the large version of *Over Vitebsk* (p. 233) where, as in *Feast Day*, Chagall utilizes a motif that robs the landscape of its commonplace quality. In the first version, an old man, like those we have seen in the pictures of rabbis, weighed down with a heavy sack, a Russian cap on his head, and a stick in his hand, floats like a dark cloud in the sky which Chagall sees from his window. This first version, all in brown, malachite green, and light silver, makes a more ambiguous impression. The large version, instead, less compressed and more spacious, in white, blue, and green, has a pure, cool charm. In both, the unusual motif of the man in the sky, in whom we may see the Wandering Jew, is the clue to the strong, intense poetical impression. Chagall did several versions of *Over Vitebsk* in 1914 and later (Classified Catalogue, 304, 333), and from then on the motif of the human figure floating above the landscape often figured in his work.

The scenic background of *Over Vitebsk* reappears in *The Newspaper Vendor* (p. 230), all in gray tones beside the black-green church and before the blazing red sky, which owes its affinity to the "old men" cycle to the large size of the figure.

But the real counterparts to the "old Jews" are the "acrobats" (p. 236, Classified Catalogue, 232) that already appeared toward the end of Chagall's Paris period and accompanied him to Vitebsk. The long-limbed, bent figures stand out against the dark ground, supported by a trapeze or encircled by a hoop. The color strews intense, electrifying accents on the tights in which they are clad as in an animal's pelt. Movement is the very life of these creatures, who seem never at rest and always performing their acts. Chagall says, "I have always looked upon clowns, acrobats, and actors as beings with a tragic humanity. For me, they are like the figures in certain religious pictures."¹²

Chagall now found in drawing a new, important medium of expression. In sharply contrasted black-and-white he portrays old men trudging along bent double under heavy sacks, women with market baskets, farm carts driving through the town, a seated man spooning his soup, odd promenaders (pp. 242, 252, 254, 255). "Chagall's black-and-white art is even denser, more saturated and more forceful than his painting," Efross wrote in connection with these works. "In his graphic work . . . the stormy dynamism of his art reveals itself to us untrammelled. Black shreds, black specks,

Jew in Bright Red,
1914/15



black patterns, black fragments of figures and objects, stiff and incredibly twisted, surprise the spectator, drag him into their vortex, and carry him along." Efross is right also to stress the importance of the white spaces in Chagall's pen-and-ink drawings, "not as a background for the figure, but as part of it, as living substance that forms and individualizes it."¹³ Sometimes, too, Chagall sets the figure in white against an inky ground, thus creating an impressive nocturnal mood.

His works in black-and-white were to be particularly prized in Russia. This is what Umansky wrote in 1920, in his report on new art in Russia,¹⁴ about Chagall's artistic activity since his return: "Today he is pursuing his quest... in the domain of graphic art."¹⁵

Figures similar to those in the drawings appear also in the paintings. *The Street Sweeper* (Classified Catalogue, 206, 207) in two studies, "a solid, metallic formed figure amid the slowly eddying provincial dust," as Tugendhold says,¹⁶ is the brother of the one in *The Dead Man* (p. 65) of 1908. The passers-by in the street scenes depicted in the drawings (p. 255) also include soldiers who, since the outbreak of war, were paramount elements of the scene. This "military" theme, connected with the pictures Chagall painted in Paris from memory, is now the subject of a whole series of small works which constitute a new group of "documents." "Soldiers, moujiks in woolen caps, with *laptis* on their feet, pass in front of me. They eat, they stink. The smell of the front, the strong odor of herring, tobacco, lice," he says in *My Life*.¹⁷ In many of these studies, men in uniform stand in groups chatting (Classified Catalogue, 213), or come back from the kitchen with a loaf of bread under their arms (Classified Catalogue, 215). One takes leave of his parents (Classified Catalogue, 216), another gives an officer a stiff salute (Classified Catalogue, 210). Chagall was greatly impressed by the wounded brought back to Vitebsk from the front; he painted and drew the stretcher-bearers at work before the long line of coaches, or behind a soldier flirting with a pretty hospital nurse (Classified Catalogue, 211, 217).

Side by side with these works we find genuine landscapes – the view through the window of his parents' parlor (Classified Catalogue, 219), the square in front of the cathedral with the Bank of Moscow (Classified Catalogue, 220), the Dvina, churches and monasteries in the vicinity (Classified Catalogue, 228), his uncle's shop in Lyozno (Classified Catalogue, 221), his grandfathers's yard (Classified Catalogue, 225), the village street (Classified Catalogue, 226), the parish priest's house with the hogs before the fence (Classified Catalogue, 223), and the view of a barn over the nearby buildings and the "Black Church" of Vitebsk (Classified Catalogue, 227). All these "documents" are the outcome of an urge to record; they are pervaded with a homely mood and form the point of departure for the dreamy transformations of the future.

Chagall's most important personal experience in Vitebsk was his reunion with Bella. The bond between the painter and his fiancée had not weakened with the years. In February, 1914, Bella had finished her studies at the Faculty of History and Philosophy in the Guerrier College for Girls in Moscow, an establishment known for its "progressive" views.¹⁸ Like Chagall, she could not even dream of any other love, and now she succeeded in obtaining permission from her family to marry him. Considering their difference in class and his profession, that permission was far from being a matter of course. Here is how he describes the situation in *My Life*: "My father, a simple clerk. My grandfather... And they? Just imagine, they owned three jewelry stores in our town. In their showcases, multicolored fires glittered and sparkled from rings, pins, and bracelets. On every side clocks and alarm clocks rang the hour."¹⁹ "My fiancée's mother said to her daughter, 'It looks to me as though he even puts rouge on his cheeks. What sort of a husband will he make, that boy as pink-cheeked as a girl? He'll never know how to earn his living.'"²⁰ But Bella, "morning and night, brought

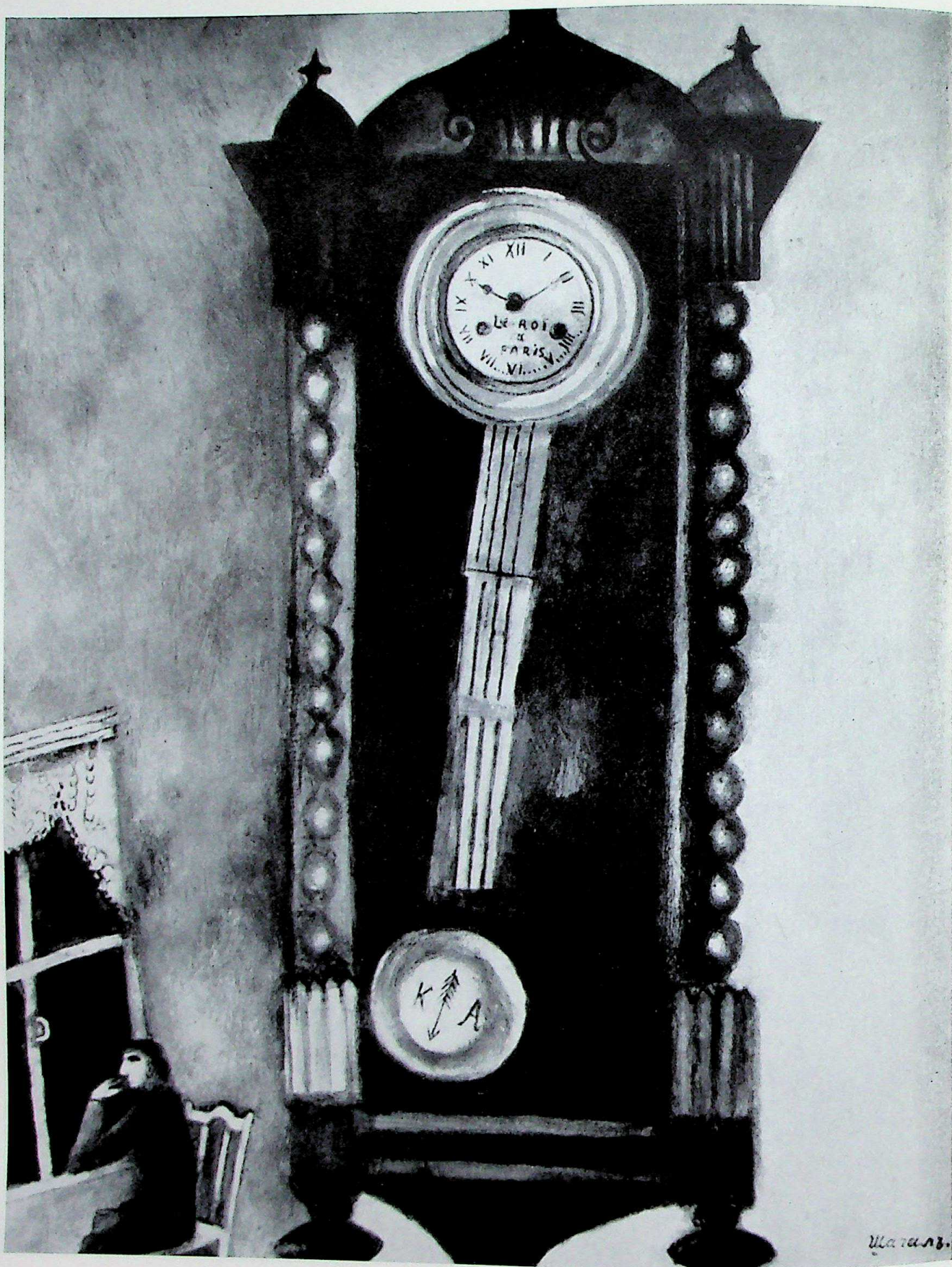


Autoportrait · Self-portrait, 1914/15





Mania à table · Manyá Eating, 1914/15





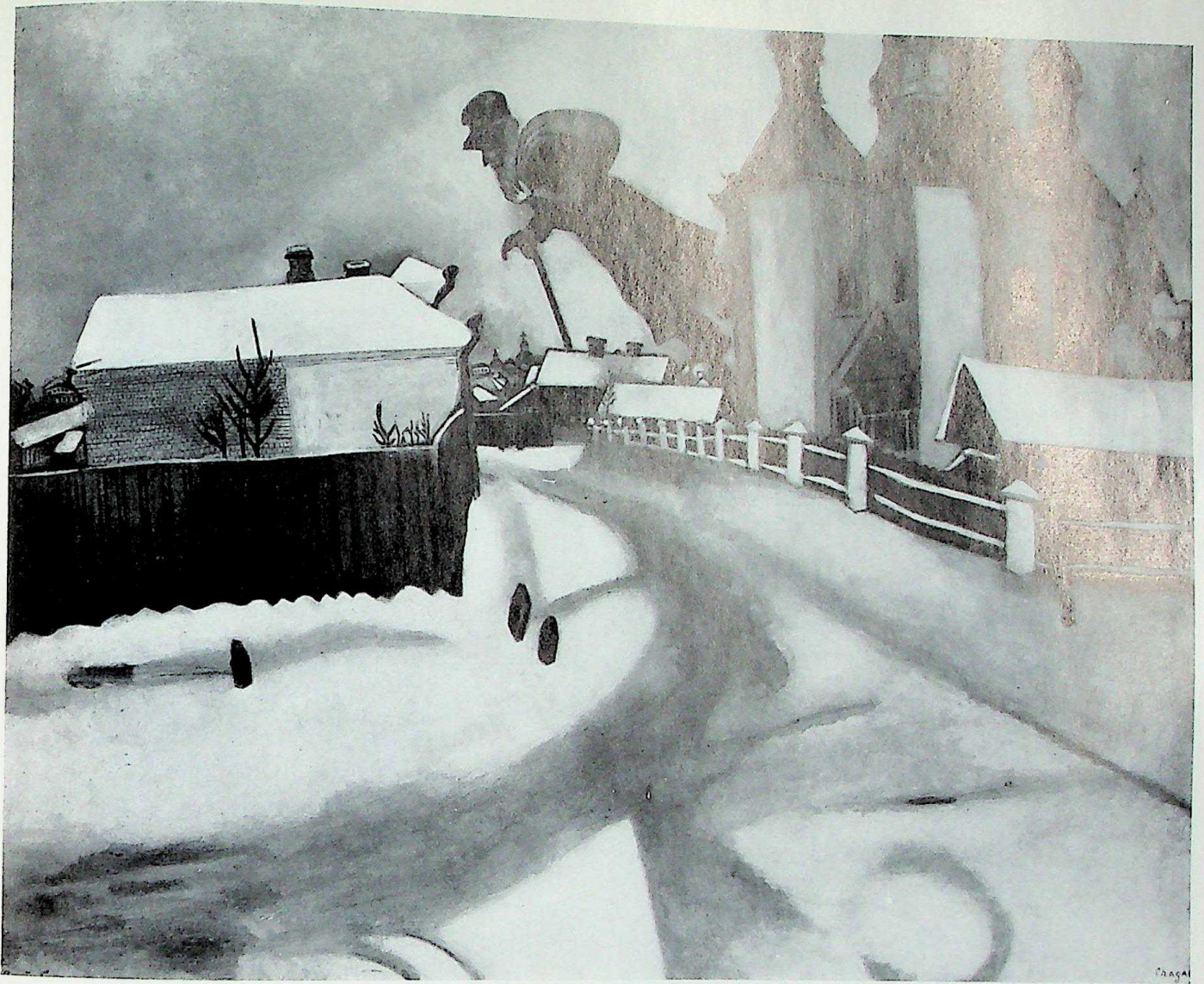
Le Père · Father, 1914





Le Juif en vert · Jew in Green, 1914





Au-dessus de Vitebsk · Over Vitebsk, 1914





Jour de fête · Feast Day, 1914



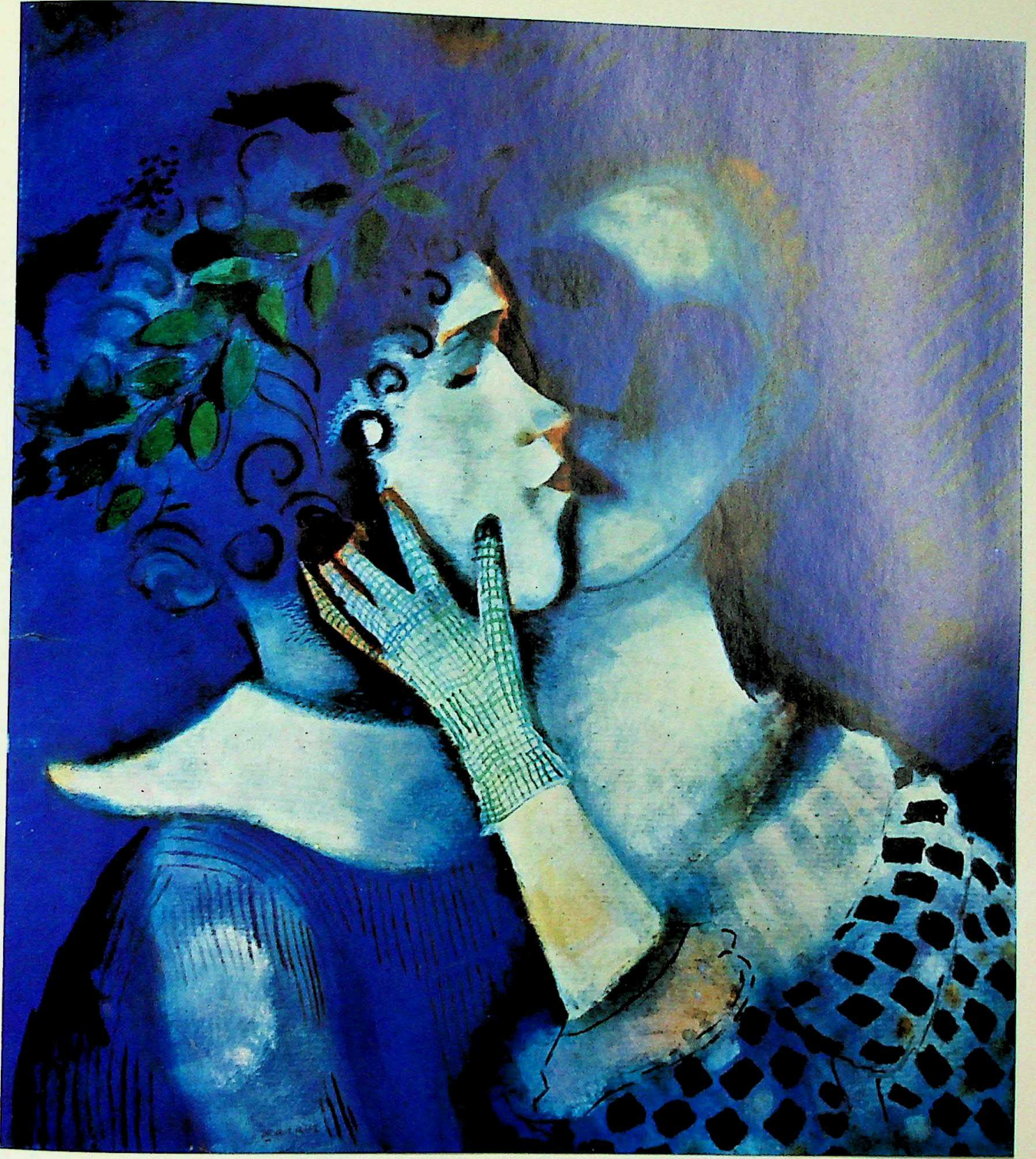
to my studio sweet cakes from her house, broiled fish, boiled milk. . . even some boards which I used for an easel. I had only to open my bedroom window, and blue air, love, and flowers entered with her."²¹

In 1914 and 1915 the wonderful experience of this love, which was now renewed and deepened, gave rise to pictures of lovers clasped tight in each other's arms, kissing, enclosed in the mysterious, magic circle of love. This first series of pictures dedicated to Bella is characterized by a dreamy mood, modulated in fine gradations of black-and-white (Classified Catalogue, 236), bathed in light or dark green (p. 258), or wafted by a magic ultramarine into a happy Erewhon (p. 239). The forms are slender and dove-tailed; the movement has a tender, flowery rhythm quite different from the brash, classical pictures of couples Chagall painted in 1916, after his marriage.

One painting, *The Birthday* (p. 259), the occasion for which occurred before that event, has a place of its own between these two groups. Bella has come, with a bunch of flowers in her hand, to see the painter in his room, at the policeman's whose window opens onto the Ilytch church. And that is how Chagall painted her. Bella herself told how he sought out a canvas and called to her: "Don't move. . . . Stay just as you are!" "But what shall I do with the flowers?" she asks herself. "I cannot stay standing on the same spot. I want to put them in water, else they'll fade. But I soon forget them. You fling yourself upon the canvas so that it quakes under your hand. You snatch the brushes and squeeze out the paint – red, blue, white, black. You drag me into the stream of colors. Suddenly you lift me off the ground and push with your foot as if the little room was too narrow for you. You leap, stretch out at full length, and fly up to the ceiling. Your head is turned and you turn mine, too. You bend down behind my ear and whisper something to me. I listen to you as if you were about to sing me a song in your soft, deep voice. I can even hear the song in your eyes. And together we rise as easy as can be to the ceiling of the gaily decked room and fly away, hand in hand. We reach the window and want to pass through. Through the window an airy cloud and a bit of blue sky call us. The walls, hung with my colored shawls, flutter about us and make our heads swim. We fly over fields of flowers and timber houses with closed shutters, over fields and churches. . . ." ²² In Bella's memory the exhilaration of that hour blends with the impact of the finished picture, in which she herself glides toward her lover borne on the wings of love, while he, dancing through space with his supple body, turns inner emotion into outer movement, at once devotedly gliding by his beloved's side and swooping headlong toward her. The strong, frugal color scheme – intense vermilion on the floor, vivid dark green on the blouse at the upper edge, indigo and Prussian blue on the figures and bluish gray on the wall – transmutes this dynamic composition into a bright, festive concert. Although not directly connected with the fiancée motif, another little picture (p. 257) of this period may be considered in the same context. In it Chagall has reverted to the old maternity theme, not, however, delving into the symbolic, but surrendering to a playful-tender, bright-as-day visual perception. The little picture with its light sky-blue and violet tints is the antithesis of all that is dark and mysterious in Chagall's work.

The wedding took place on July 25, 1915. Chagall has described every detail in *My Life*. Afterward the newly wedded couple went to a place in the country not far from Vitebsk. "Woods, pines, solitude. The moon behind the forest. The pigs in the stable, the horse outside the window, in the fields. The sky lilac."²³ That is just how he painted his own portrait amid the landscape, as *The Poet Reclining* (p. 260), dreaming happily on the grass. In this picture, for the first time in Chagall's œuvre, one senses the scented charm of the rural scene. Everything he had done before – the pictures of the park at Narva and the studies of Vitebsk – had given only a pale idea of the lyrical relationship to the country that he later revealed so delightfully in his paintings. Another

picture (Classified Catalogue, 239), done during the honeymoon in the country, depicts the view of the birches at the back of the house, intersected by the crossbars of the window and the rolled-up curtain, and framed by the profiles of the lovers placed one above the other like the fantastic heads on the illuminated borders of medieval manuscripts. One is put in mind of *Paris Through the Window* (p. 207), in which the painter's two-faced head occupies exactly the same place as the heads of the loving couple in this work. These subliminal relations between motifs placed in the same position in different pictures occur time and again.



Lovers in Blue, 1914



La Mère · Mother, 1914



Le Soldat blessé · Wounded Soldier, 1914

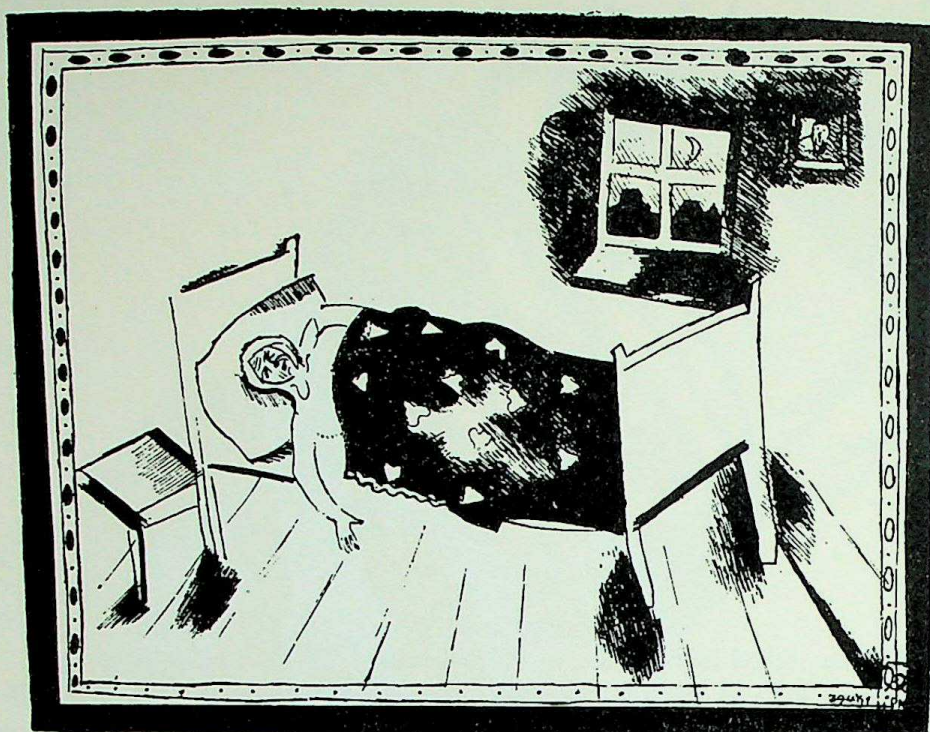
Petrograd and the Revolution

Chagall and Bella stayed in the country till September. Then he made an attempt to return to Paris in spite of the war, but that, of course, was impossible. And now the deferment of his military service came to an end. As a painter he asked to be entrusted with camouflage duties. When his application was rejected, his brother-in-law Jacov Rosenfeld, found him work in the war economy bureau which Rosenfeld directed. Work in that office counted as military service. Jacov Rosenfeld, Bella's only brother, gave the couple a helping hand from the very start; he was an important lawyer specialized in labor law. For that reason he had been put in charge of the department that dealt with manpower problems. Chagall proved totally unfit for office work and Jacov Rosenfeld either employed him on minor staff problems or put him to perusing the newspapers.

In the office at 46, Liteini Prospekt Chagall met some intellectuals who were destined to play an important part after the revolution, among them Brontch-Bruevitch and – chief of them all, Demian Bedny, the fabulist and a friend of Lenin. But he associated far more with the old art critic Syrkin and with Dr. Eliashev, a physician known as a writer under the name of Baal Makhshoves, whom he had met at the home of the art collector Kagan-Shabshay. At that time he also got to know some of the great Russian poets, especially Alexander Block, whom he greatly admired, Esenin, Mayakovsky, and Pasternak.

Chagall and Bella first lodged in a wretched little room, then in a dentist's house where it snowed onto the bed, and somewhat later in a small flat at 7, Perekupnoy Pereulok, where they stayed till after the October Revolution (early winter, 1917).

In autumn, 1914, Chagall had written to Aleksandr Benois from Vitebsk, painting in strong colors his deplorable situation and asking him, quite in vain, to accept a few of his pictures for the *Mir Iskoustva* exhibition. In March, 1915, however, while he was still living in Vitebsk, he was invited to send twenty-five works to the exhibition "The Year 1915" organized by Kandaurov in the Mikhailova Art Salon in Moscow. Acting on the advice of the critic Jakob Tugendhold, he sent works of the Vitebsk period, "documents" from home, pictures of soldiers, and *The Praying Jew* (p. 234). The group of works he showed was appreciated in detail not only by Tugendhold but also by the critic Abraham Efross. What the latter chiefly prized was their intimate quality, and in his review he mentioned in particular the little *Barbershop* (Classified Catalogue, 190). Later, during the years Chagall spent in Petrograd, various important



exhibitions of his works were held in the Dobitchina Gallery – in April, 1916, sixty-three works of the Vitebsk cycle; in November and December, 1917, four paintings and sixty-nine drawings. Chagall was on friendly terms with N. E. Dobitchina, the proprietress of the gallery. Forty-five of his works were hung in the exhibition of the “Jack of Diamonds” (*Bubonovyi Valet*) group of avant-garde artists in Moscow in November, 1916, and fourteen paintings and almost thirty drawings in a show of “Pictures and Sculptures by Jewish Artists” held there in 1917. So Chagall was right in the center of artistic activity at that time, and the reviews show that he was reputed one of the leading artists of the younger generation. Several of his pictures were purchased by such well-known collectors as Kagan-Shabshay, Vissotsky, and Morosov.

Perhaps the most important works Chagall produced in Petrograd were the four pairs of lovers painted in 1916 and entitled *Dedicated to My Wife* (p. 261, Classified Catalogue, 246, 247, 248). The date 1917 inscribed later on some of them is wrong. In comparison with the 1915 series, the elimination of accessories and the rendering of the movement, at once simpler and more vigorous, decisively heighten the impact of the motif of two heads inclined toward each other. In one version, Bella’s classical profile towers on her long, slender neck above the head of the young man that reclines on her bosom; in her radiant strength she is like Pallas protecting her favorite (Classified Catalogue, 246). In another, she is a young girl in love, tenderly nestling close to her beloved (Classified Catalogue, 248). Chagall has used his colors very sparingly – in the finest and most tranquil version, a dark rose on Bella’s dress, a luminous light blue on a few branches above the dull gold of the artist’s hair, otherwise only ivory tints and various pale shades of gray.

Formally no less classical, but in a totally different mood, is *The Mirror* (p. 245). The nocturnal violet of the gigantic looking glass reflects the curious, pillar-like structure of the paraffin lamp; a Lilliputian figure slumbers at the table before the emerald-green wall. Into this picture Chagall has instilled the quintessence of his unreal life in the great city.

In 1916 and 1917 Chagall spent several months in a *dacha* he rented in the country

The Mirror, 1915



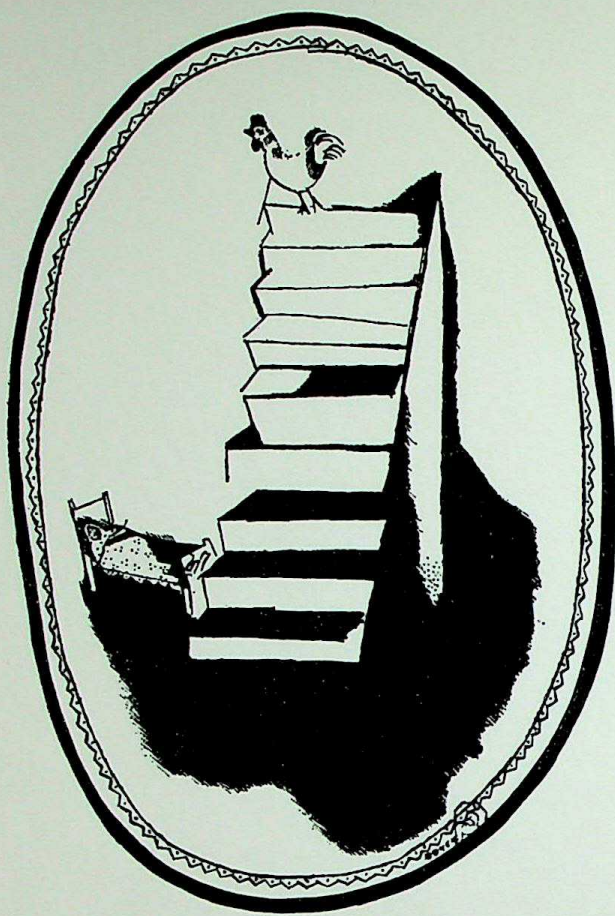
for the summer. The room in which the young couple lived, with the view on the birches and pines that surrounded the house, is depicted in a number of pictures (Classified Catalogue, 264–267). The birth of a daughter in spring, 1916, opened up for the painter a new sphere of intimate-familiar experience. And a series of works executed in 1916 and 1917 shows Bella and the baby by the window (Classified Catalogue, 244), little Ida in her high chair at a table (Classified Catalogue, 269), having her bath (Classified Catalogue, 242), or on a visit to her grandparents (Classified Catalogue, 256).

It was probably in 1916 that Chagall did some small pen-and-ink drawings to illustrate Peretz' short story "The Magician" (p. 253, Classified Catalogue, 251, 252) and Der Nister's two tales in verse about the rooster and little goat (Classified Catalogue, 253, 254). Unlike the drawings of 1914 and 1915, in which the sharply contrasting black-and-white outlined the sturdy figures of peasants and soldiers or rendered tangible the nocturnal atmosphere of the street, here the painterly element has been eliminated entirely. As Efross says, "It is as if the sheet had swallowed the fluid, sizzling lava of his usual black patches."¹ That makes the graphical contrast richer, and the plastic representation is concentrated to an almost cipher-like urgency. "Now Chagall has mastered illustration."²

He is right. It is in the small drawings for Peretz and Nister that he first found his pointed style of illustration, derived entirely from the principles of the printer's craft. The rhythm of the drawing responds exactly to the Hebraic typeface – the texts are in Yiddish – and the figures in the illustrations for Peretz' book, especially the exaggeratedly elongated "Magician" who rushes and tumbles through the picture (p. 253), move in the same solemn-inspired manner as the strokes of the letters aleph, daleth, and tav. And the graphic urgency of the vignette-like illustrations for Nister's little tales matches very closely the plastic character of the Hebraic letters. For instance, a small picture of a woman leaning toward a cock resembles the printed ך (daleth), while in another picture (p. 248) the staircase recalls the rising movement of the ש (sin). Later on, this link between the drawing and the Hebraic character became still stronger, in accordance with the symbolic "life" of letters in the cabalistic tradition. Quite apart from that, however, the comparison pinpoints the different "origin" that distinguishes Chagall's from all "Western" art. As a boy he first learned the Hebraic alphabet, then the Cyrillic (used in the Russian language), and last of all the Roman. Accordingly, the graphic structure of his paintings and drawings appears to be influenced most by the first, less by the second, and least of all by the third.

The small illustrated edition of the two Yiddish authors in which Chagall collaborated was part of the movement to promote contemporary Jewish art that took place chiefly in the years immediately preceding the revolution. At that time special exhibitions were held of the works of Jewish painters and sculptors. The collector Kagan-Shabshay planned a Jewish museum and among the pictures he bought for it were three of Chagall's "old Jew" works (pp. 223, 231, 232) and *Over Vitebsk* (p. 233). Lissitsky occupied a very important position in this circle of Jewish painters. He was very actively interested in the revival of Jewish art and the drawings he did just then reveal an obvious dependence on Chagall's motifs, particularly those of a folkloristic nature. Chagall himself was commissioned to paint, for a Jewish secondary school housed in the same edifice as the chief synagogue of Petrograd, a cycle of small murals. One depicts the men of the house eating in the "tabernacle" on the Feast of the Tabernacles (Classified Catalogue, 257); another one portrays the games and maskers on Purim (Classified Catalogue, 259); the third (Classified Catalogue, 255) renders a homely scene in which the chief figure is a child in a bassinette. None of these murals was actually executed. But the sketches have been preserved, and all three designs reappear, more or less modified, in pictures painted at that time or later. The domestic scene





corresponds approximately to *Visit to Grandparents* (Classified Catalogue, 256); *Feast of the Tabernacles*, almost exactly to the painting of the same subject (Classified Catalogue, 258). The Purim motif underwent an interesting evolution: with a background of timber houses, board fences, and curious shapes set up on poles, it was used in a painting (Classified Catalogue, 260) dominated by the luminous light crimson of the earth and the sharp white of the sky. The figures, in the brownish-golden hue of the house area or in tinted gray, are paler than the intensely colored background and so seem to be carried along by the blaze of color, as in reality they are by the festive mood. The central figure in the sketch for the mural succeeded in breaking away from its context and shortly after reappears in the design for a stage curtain (Classified Catalogue, 290) and a banner for a celebration of the revolution.

The pointed contrasts in Chagall's graphic works are matched by the more stressful composition of these pictures. He make the contrasts between the forms, which are now clearly delimited, more evident than before and once again has recourse to some "Cubistic" fragmentation to give the whole picture rhythm.

Something of the sort can be seen in the pictures painted in the country during the summer of 1917, the various indoor scenes (p. 262, Classified Catalogue, 265, 266, 267) and the large portrait of Bella (p. 263). It is true that, as befits the different subject matter, the rhythm is more relaxed and the contrasts are incorporated in a composition of almost classical restraint. Speaking of these pictures Efross uses the expressions "apology of summer freshness" and "ultimate reconciliation with the commonplace."³ Yet the composition is no less taut; it is fully articulated in the whole as in the parts,



and has a fine new spaciousness. Particularly touching is the portrait of Bella in a black dress with frilly white collar and cuffs. She stands out gigantic before the blue sky to which "Cubistic" fragmentation imparts rhythm, resembling a tender, gentle goddess in her calm beauty. Beneath her sprouts the pale-green virgin forest where the Lilliputian figures of father and daughter are at play.

On leaving the country Chagall seems to have spent two or three months in Vitebsk. He was now once more in the mood to paint the familiar, beloved landscape of his native town, but no longer in the shape of studies and documents as in 1914. The result was a series of pictures of the town and its surroundings that count among Chagall's finest landscapes – *The Market Place* (Classified Catalogue, 272), *Red Gateway* (Classified Catalogue, 271), *Vitebsk: from Mount Zadunov* (Classified Catalogue, 275), *The Blue House* (p. 273), *The Gray House* (Classified Catalogue, 273), *Cemetery* (Classified Catalogue, 274), and *Cemetery Gate* (p. 247).⁴ Many of these pictures were painted from nature. Chagall worked mostly with his old teacher, Pen. He sought his company because he was shy of painting "in front of people," and Pen thought he would reap some advantage from his former pupil's "modernity." It was then that they painted each other's portrait – Pen by Chagall (Classified Catalogue, 276) and Chagall by Pen – while working together in the studio.

The new Vitebsk landscapes, unlike those of 1914, are conceived as large compositions. As in the portrait of Bella (p. 263), sky and earth are split up into geometrical forms that are at once continuation and counterpart of the landscape structure. With these elements Chagall has created a dynamic whole which renders marvelously the curious, unquiet happiness he always felt in his native town. In *Vitebsk: from Mount Zadunov* and in the landscape with the "blue" house and the monastery on the river bank there is a delicate interplay of curved forms. The tranquil, detailed structure of these two pictures, insofar as it is an element of expression, shows a charmingly reverential restraint compared with the ringing tones of the light-green, greenish-yellow, ultramarine, and rose color scheme. How different from the Baroque movement in the landscape of the "gray" house with the same monastery and the veritable hurricane that seems to shake to bits the forms of the Jewish cemetery.

The cemetery theme inspired Chagall with the same religious sentiment as did the old Jews in his pictures of 1914/15. That is why *Cemetery Gate*, with its mighty peal of green and blue, is a genuine monument to a sacred present. The movement surges upward, piling the forms in oblique pyramids and embracing the mighty structure of the gate itself and the pediment that crowns it. Every single form becomes a dynamic form, is endowed with wings, and a mighty current is set in motion above and beyond the material world toward a spiritual reality that is also the true reality of the here and now. This also matches the motif of the picture, the holiness of the place, the belief in the resurrection that changes death into eternal life. On the gate are inscribed in Hebraic characters Biblical prophecies proclaiming that the dead shall rise again.⁵ So the writing is a statement exactly like the formal language of the image. In the "old Jew" group of 1914/15 the Biblical texts framed the picture like an aura. Here, in *Cemetery Gate*, the bond between text and image is still closer, in an almost medieval sense. This in no way limits their expressiveness; rather do they mutually heighten each other, one responding to the other like the parts in a fugue.

The mighty movement that first appears in the pictures Chagall painted at the end of 1917 may also be related to the social and political background. In October, following the liberalization and social relaxation under Kerenski, Lenin's revolution swept through the country. For Chagall it implied an unprecedented, twofold emancipation. As a Jew it made him a full citizen; as an avant-garde artist, a recognized spokesman of the new age. In the days that followed the revolution, revolutionary-minded intellec-



Le Marchand de journaux • News Vendor, 1914





tuals and artists met to formulate the new cultural policy. There was talk of a ministry of culture in which important posts would be occupied by Mayakovski (for poetry), Meyerhold (for the theater), and Chagall (for the fine arts). Bella advised her husband very strongly against making any attempt to play a part in politics, and early in November they left together for Vitebsk, where life was easier than in the metropolis, given the complete disorganization caused by the revolution. The change in Chagall's "status" brought about by the revolution is demonstrated by the difference in the tone of two letters he addressed to Aleksandr Benois. One, dated October 1, 1917, is rather like a petition; in the other, written at the end of the year, he discusses problems of contemporary art on an equal footing.



In Vitebsk, Chagall and Bella stayed in her parents' house on the Smolenskaja. We know how he felt from a letter written in March, 1918, to Nadezhda Dobitchina, in whose gallery in Petrograd he had more than once exhibited his works. "... Now I am here. This is my town and my tomb.... Here I open in the evening and at night like the tobacco flower (which also opens in the dark). I am working, may God help me...." A series of watercolors and drawings (Classified Catalogue, 285, 286) shows Bella and little Ida in their new rural environment, and later visitors like Baal Makhshoves (Classified Catalogue, 284).

But the major works produced in Vitebsk during that first winter of the revolution are the four large compositions depicting the young couple's family life: *Promenade* (p. 267), *Over the Town* (p. 276), *Double Portrait with Wineglass* (Classified Catalogue, 277), and *Wedding* (p. 262) in oil on cardboard; and a picture, *The Apparition* (p. 264), that is linked with the memory of a dream Chagall had in St. Petersburg before 1910. This is what he says about it in *My Life*: "Suddenly, the ceiling opens and a winged creature descends with great commotion, filling the room with movement and colors. A swish of wings fluttering. I think: an angel! I can't open my eyes; it's too bright, too luminous."⁶ That the memory of this apparition was materialized in a picture at this particular time pinpoints the mood of the entire series. It is imbued with a gracious super-vitality, expressed plastically in the motif of hovering flight and formally in the broad composition that stressfully masters the vast spaces, as well as in the economical, fragrantly delicate coloring.

The motif of lovers in flight first appears in *The Birthday* (p. 259) of 1915 as a transposition of the emotional enthusiasm that filled Bella and Chagall. Now, in *Promenade* (p. 267), Bella spins around on her loved one's arm like a banner high up in the air. The red of the flower-patterned cloth is like a festive peal in the luminous sapphire of the landscape in which a small, domed church seems inlaid in tender rose. Here, once again, completely freed from the force of gravity, they float together like a green-and-blue biform being above the suburban landscape behind the house of Chagall's parents, in whose dreamily tender gray the touches of green, yellow, and old rose resound. One is put in mind once again of Bella's reminiscences. The flight over Vitebsk is in some respects a "sequel" to the impetus of the meeting in *The Birthday*.⁷ In *Double Portrait with Wineglass* (p. 275) Chagall is seated on Bella's shoulders, raising



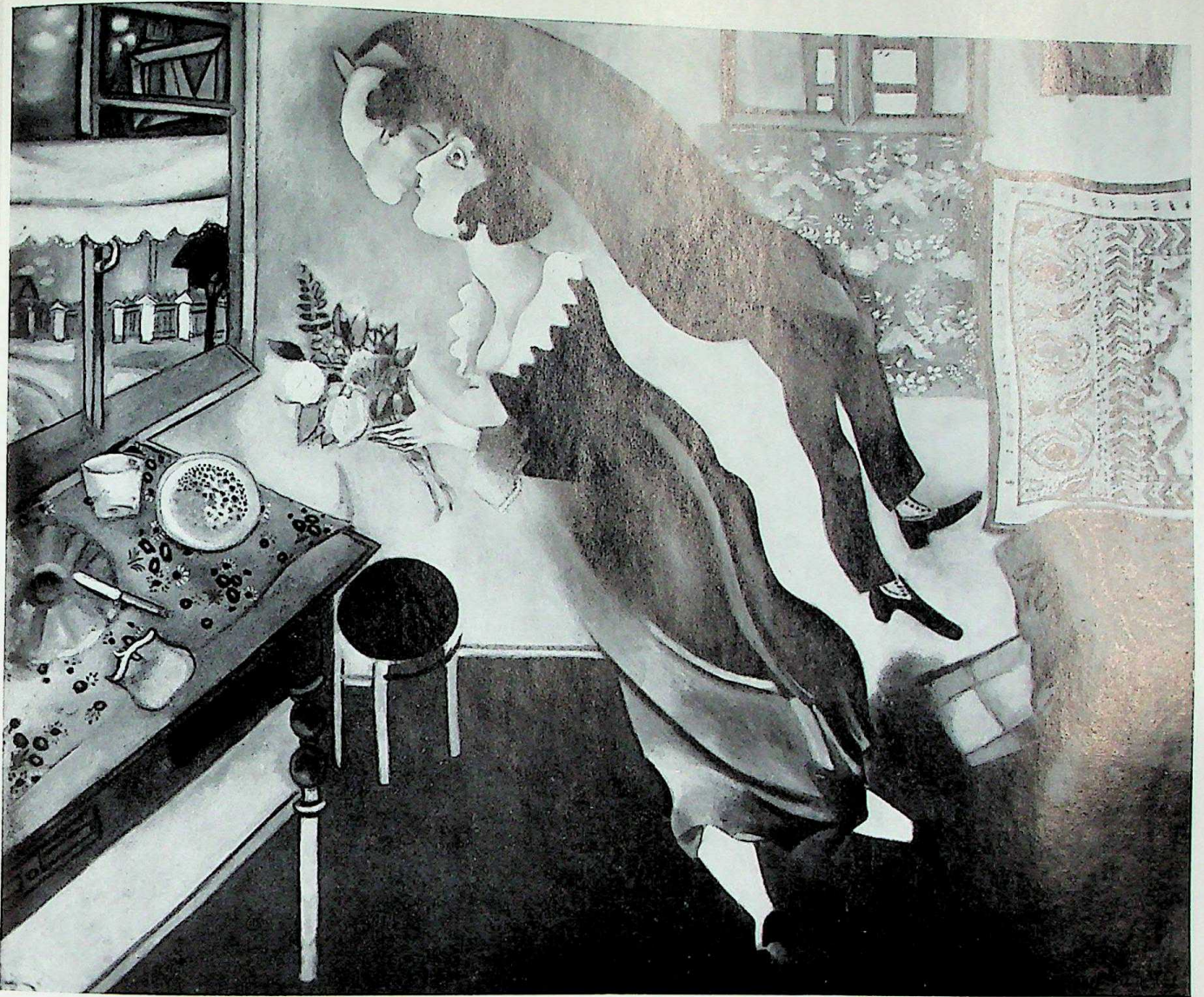
his glass in a toast to the joy of life,⁸ while an angel hovers in benediction above the elated pair. *Wedding* (p. 262) is quieter and its color a good deal more restrained – violet-tinted gray and black into which the soft crimson of the angel breaks from above. Silently facing each other, in solemn intimacy, we find the lovers in *Wedding* surrounded by simple symbols – angel, fiddler, house – while the child, still only a thought, is sketched on Bella's cheek. In *Over the Town* the couple appear as in a dream, enchanted by the miraculous mystery of oneness. *Promenade*, instead, is a showpiece, full of pride and glory. In *Double Portrait with Wineglass* the painter has celebrated the full life in his togetherness with Bella. A novel trait in Chagall's art is the beauty of the faces whose every feature is imbued with a warm, pulsating life (p. 274).

Spring, 1918, saw the publication by the two art historians, A. Efross and J. Tugendhold, of the first monograph on Chagall. This is how Efross described him:⁹ "Chagall has the pleasant face of a young faun, but when he speaks the good-natured gentleness vanishes like a mask and then we think, 'The corners of Chagall's mouth are like arrows, too pointed, and his teeth, like those of an animal, too sharp-cutting, and the gray-blue softness of his eyes flares up too often in a blaze of rare fire. . . .'" Each of the two critics endeavored to apprehend Chagall's art with his own logic. Tugendhold had a marked preference for the Vitebsk pictures of 1914/15, while Efross was more open even to the profound purport of the fantastic Parisian works. He, too, however, found a special significance in the "Vitebsk period" and even later stressed its importance as a model for the younger generation of Jewish artists.¹⁰ It is remarkable how much Efross has to say about Chagall's "métier" and how he describes the painterly topography of the pictures.¹¹ In both authors rousing enthusiasm alternates with sharply critical penetration and especially with amazing comprehension of the many difficult aspects of Chagall's art.



Maternité · Mother and Child, 1914









Les Amoureux en vert · Lovers in Green, 1916/17





Bella au col blanc · Bella with White Collar, 1917



The Academy

Chagall as Commissar for Art

A.V. Lunacharsky, who had met Chagall in Paris, had been since 1917 the People's Commissar for Education and Culture. In August, 1918, he gave his approval¹ to Chagall's project for the establishment of an academy of art in Vitebsk. On September 12, following negotiations in Petrograd, Chagall was appointed Commissar for Art in the former government of Vitebsk. This post, according to the letter of appointment, entitled and obligated him "to organize art schools, museums, exhibitions, lectures on art, and all other artistic ventures within the limits of the city and region of Vitebsk."² That marked the beginning of two and a half years of intense activity, full of passionate conflicts and no less full of bitter disappointments. How high the "administrative fire"³ blazed can be seen from the many directives issued by the Commissar for Art in almost every number of the city's official gazette.

Even before he had received his formal appointment Chagall organized a big exhibition of Vitebsk artists. He gave his former teacher Pen pride of place and hung some hundred of his works in the main hall of the exhibition building. For himself he reserved a small, less well-lit room where he showed the five pictures just discussed.⁴ A third room between the two was devoted to four other Vitebsk painters, of whom his old friend Victor Mekler was one.

As commissar his first thought was to set up an art school and a museum. He also planned for the autumn a new jury-free exhibition which, however, did not materialize. At the very start of his term of office he was faced with a unique task. On November 6, 1918 (according to the newly introduced Gregorian calendar, corresponding to October 25 by the Julian count), the first anniversary of the revolution was celebrated throughout Russia, with special ostentation in Moscow and Petrograd. Vitebsk was determined not to be outdone and Chagall mobilized all the town's artistic forces in order to decorate it in a "revolutionary fashion." He asked⁵ all the painters and draftsmen to submit designs for decorations and ordered them to hold over all other tasks and place themselves entirely at the disposal of the great undertaking.⁶ They all had to report for instructions to a committee set up for the purpose.⁷ A jury selected the best designs, which were to be executed in three or four copies. Some designs by Chagall himself have been preserved as sketches – first, *Onward, Onward without a Pause...*, a motif he later used also for the theater (Classified Catalogue, 290); secondly, the tuba player

astride a green horse (Classified Catalogue, 280); thirdly, the *War on Palaces* (Classified Catalogue, 279). No little excitement was caused by a banner "We Greet Lunacharsky."⁸ There were banners everywhere (some three hundred fifty in all); all shops and trolleys were given a coat of paint. Seven triumphal arches stood at strategic points and large stands for the public were erected nearby. Hundreds of flags fluttered in every street, garlands of greenery were to be seen on all sides; at night the decorations were lit up.⁹ Chagall's fantasy set the pace and the other artists, among them Jackerson and Friedländer, did their best – each after his own fashion – to people the town with flying and coursing figures.

Perhaps no other important painter in the twentieth century has had such an opportunity to project his imagery onto reality as Chagall had on that day. The idea was to "bring art down into the street" and the enthusiasm of the young artists supported the undertaking. Whether "the People" took it all in is open to doubt, but, in any case, the unique festival was hotly debated.¹⁰ The "Philistines" protested, as was to be expected. But what disappointed Chagall was the Party leaders' lack of understanding. "Why is the cow green and why is the horse flying in the sky? Why? What has that to do with Marx and Lenin?" were the questions they asked, he says in *My Life*.¹¹ "Let us not be ridiculous!" was the heading of an attack on the project published in the local *Izvestia*¹² even before the festival took place, calculating how many articles of underwear could have been made in those hard times with the fifteen thousand meters of red bunting used for the decorations. Later an "official" critic called the celebration a "mystic and formalistic bacchanal."¹³

But this criticism did nothing to undermine Chagall's position. After the anniversary festival he devoted all his efforts to the task of rousing artistic talents in Vitebsk and guiding them on the road of "revolutionary" art. His original plan included a people's art school, community workshops, and a museum, as well as a reformed method of teaching drawing in all public schools.¹⁴ Early in October the authorities placed at his disposal for school, museum, and secretariat what had been the banker Vishniak's private house at 10, Bukharinskaja (formerly Voskresenskaja). The museum developed slowly. It was to have been a collection of all that was best, but gradually local interests prevailed. In spring, 1919, sixty thousand roubles were allocated for buying pictures by painters from the province of Vitebsk. The backbone of the museum collection was provided by confiscated private collections that were liable to registration under a decree of November, 1918.¹⁵ In February, 1919, the museum was reorganized in a new building (a former seminary),¹⁶ but it was only in August that it really began to take shape. At that time Vitebsk received from the State Museum Fund a number of pictures by Malevich, Rosanova, Falk, and others.¹⁷

But it was to the school that Chagall devoted most of his time and attention. Early in November he asked the authorities for a credit of seventy-five thousand roubles for that purpose. A few days later he summoned "all the painters, decorators, and architects of the town" to discuss the creation of a "people's art school," a "community studio," and a "school of arts and crafts."¹⁸ At the outset the teachers were to have been, in addition to Chagall, Radlova for drawing, Tilberg for sculpture, and Lubavina for the preparatory course. But at the same time Chagall endeavored to attract important artists from the major cities. "We need men!" he cried. "Painters! Revolutionary painters! Men from the capital for the province!"¹⁹ For that purpose he stayed in Petrograd from late December to early January and succeeded in persuading Dobuschinsky, who had been his teacher at the Svanseva School, the painter Ivan Puni (later Jean Pougny), and his wife Xenia Boguslavskaya to come to Vitebsk. They all became members of the commissariat as well. Dobuschinsky was to have been the head of the school, but in January, 1919, Chagall took over that post himself.



Promenade, 1913

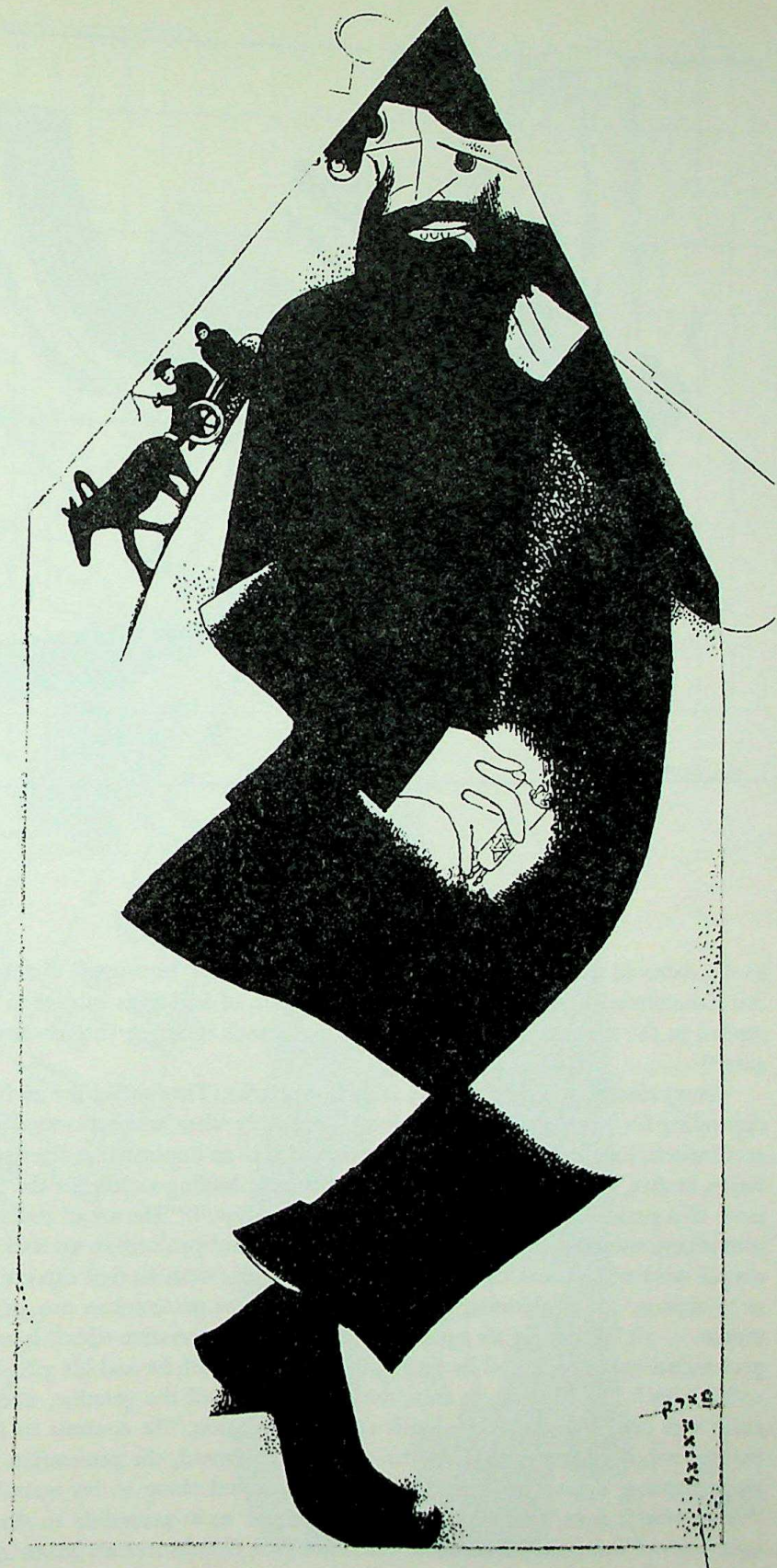
The academy – no longer merely a “people’s art school” – was officially opened at last on January 28, 1919. At the inauguration ceremony the poet Pustinin recited a lengthy ode to Chagall that simply dripped with praise.

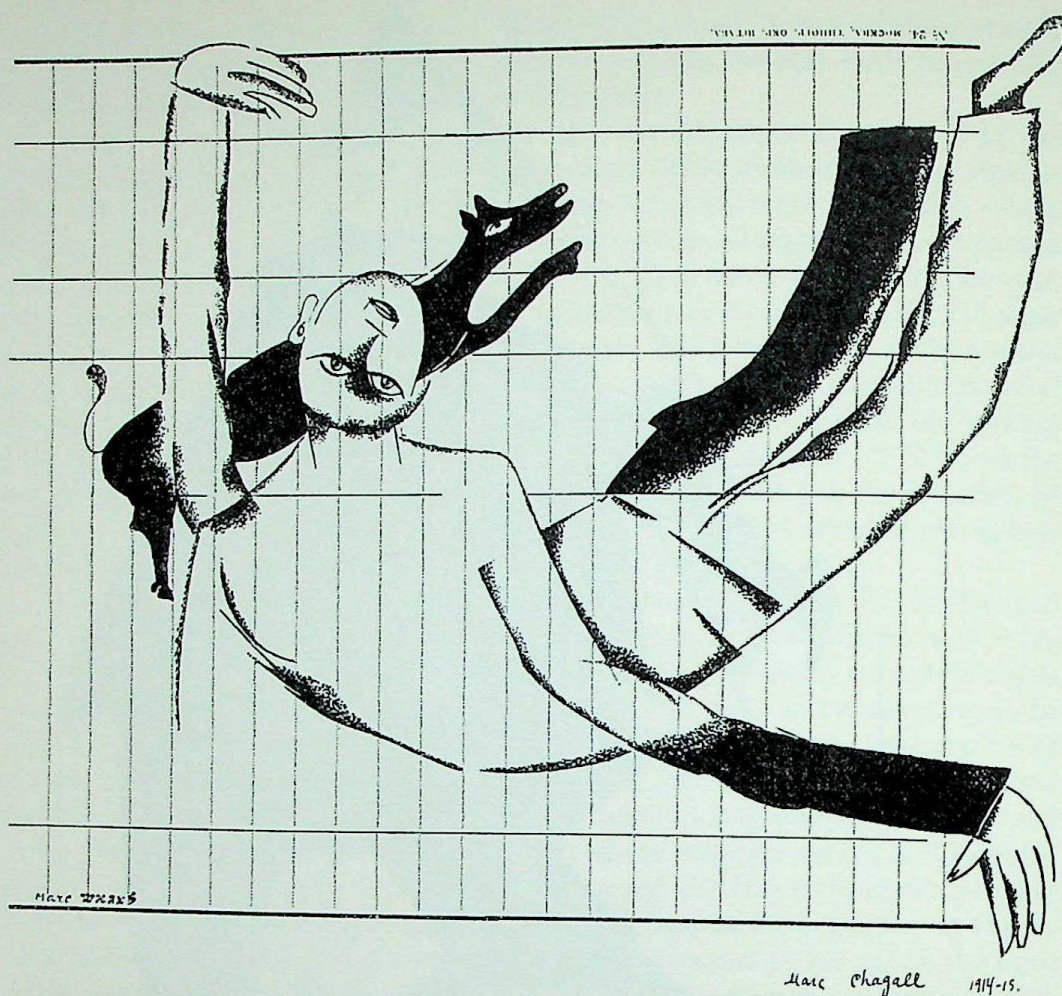
At first the community studios were the most important departments of the school. Chagall issued a directive to all independent skilled craftsmen (dyers, decorators, and so forth) to join the academy and help the artists build the studios. These studios were to be entrusted with all municipal decorations, all stage sets, movie posters and murals, all store and workshop signs.²⁰ A competition was to be organized for each task. The old signs were taken down²¹ and replaced by new ones; later, the old signs were lodged in the museum. In this way Chagall, interpreting in a revolutionary, Russian manner the *Werkbund* idea, hoped to bring art onto the street and into peoples’ lives, as he had done for the anniversary of the revolution. He dreamed of “making ordinary houses into museums and the average citizen into a creator.”²² With all the pathos of a revolutionary, he wrote at that time: “And believe me, the transformed worker nation will be glad to scale the peaks of culture and art which some nations reached in their own time but we can only dream of.”²³

Lectures and meetings were held during the entire early period. “The Minority in Art” was the theme discussed at a meeting on December 8, 1918. Chagall used every possible means, notably group activities of that sort, to prove that avant-garde artists were destined to play a leading part in the new society. Early in February, 1919, he again expounded his ideas to the town’s art lovers and explained the organization of the school. According to the report on that meeting, the Committee now comprised Chagall, as president, Dobuschinsky for the art schools, Boguslavskaya for arts and crafts, Puni for propaganda, Tilberg as director of the sculpture studio, and Rom for general teaching. On February 15 the pupils who had enrolled in Chagall’s painting class assembled for the first time and lessons started there at the beginning of March. As a teacher Chagall was extraordinarily popular and respected by his pupils. A slogan coined by Mayakovski went the rounds of the school: “God grant that everyone may *chagalle* [in Russian, “stride forward”] like Marc Chagall.” He was completely absorbed in his work. “Dressed in a Russian blouse, with a leather case under my arm, I certainly looked like a Soviet official,” he says in *My Life*.²⁴ “Only my long hair and, on my cheeks, a few pink spots that had rubbed off from my pictures, betrayed the painter. . . . I wear myself out struggling to obtain the subsidies the school needs, to procure money, paints, material. I make the most strenuous efforts to get them out of their military service. I was constantly on the go. . . . I attended the Goubispolkom meetings to solicit money from the town. While I was explaining my project, the president of the soviet purposely fell asleep. He didn’t wake up till the end of my speech and then he asked, ‘Which do you think the more important, Comrade Chagall, to have an emergency repair done to the bridge or to allocate money to your Academy of Fine Arts?’”²⁵ The direction of the school took up more and more of his time – until he was forced to give up his other duties and resign as regional art commissar. Thus he was able to devote all his attention to the school.

The number of pupils increased steadily. In April, evening classes started in all departments.²⁶ In addition to the lessons in the classrooms, the school organized excursions, for instance, on May 18, by boat to the village of Dobreika to draw from nature.²⁷ An “art club” and a reading room with a library of art books were set up in June.²⁸ Chagall published an article in the students’ periodical, *Schola i revoliuzia* (*School and Revolution*),²⁹ reviewing the situation and appealing to the townspeople to give their support to the school and its initiatives.

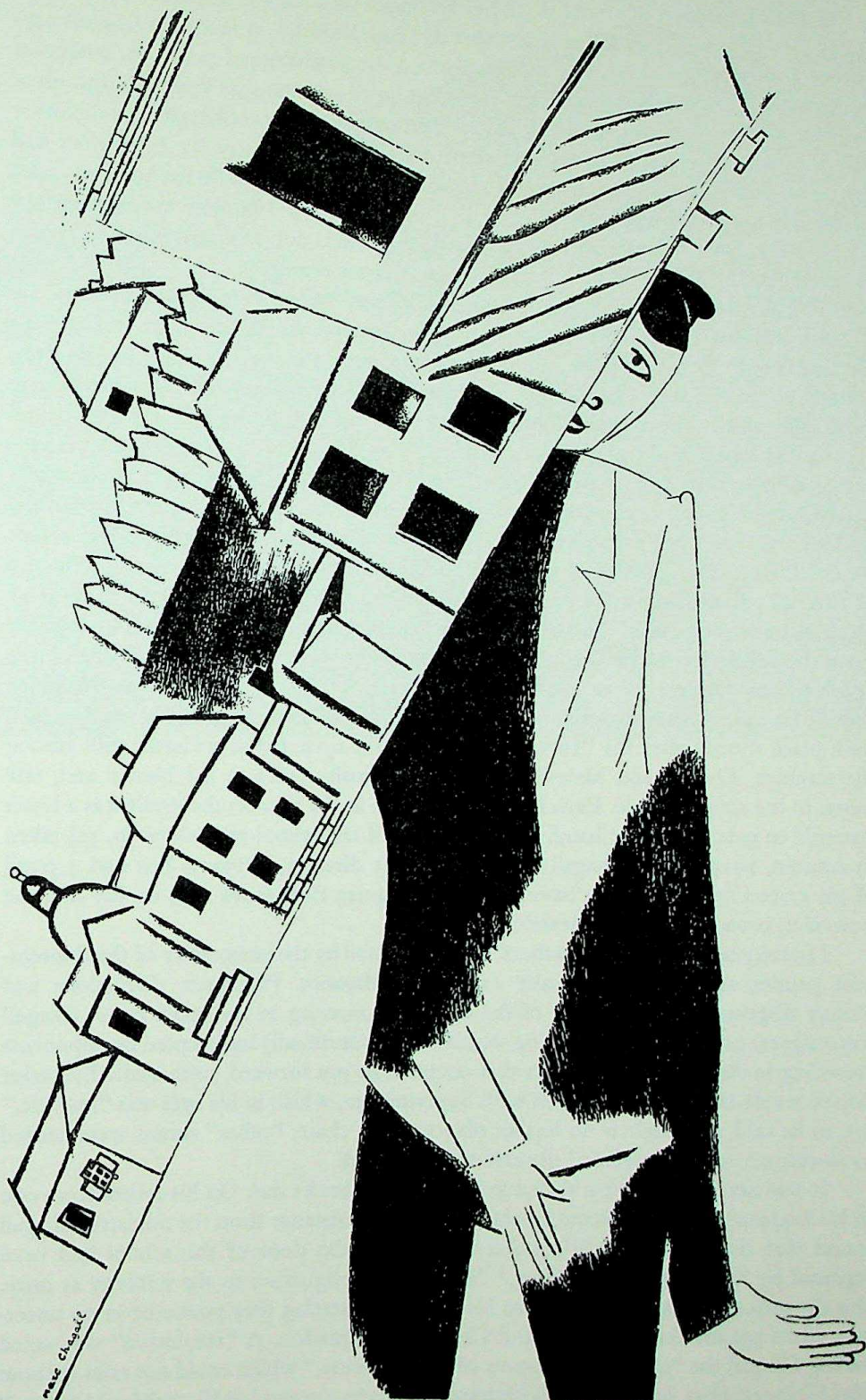
There was no lack of passionate encounters with the opposition outside the commissariat and the school. In the spring of 1919 the I. L. Peretz Society protested,





in the name of the more traditional artists, against the “futuristic” dictatorship of the Art Commissariat, which had made all decoration of buildings subject to permit. Puni replied in the name of the art administration branch insisting that control was necessary.³⁰

Party circles, too, had already launched attacks. They called for an illustrative art depending for its effect on the “subject” – precisely what later suffocated and buried all revolutionary art in Russia. Chagall opposed this in an important article entitled “Revolution in Art,” which was the first programmatic leading article for the first and only issue of a periodical founded in Vitebsk at that time.³¹ “The art of today, like that of tomorrow, wants no ‘content,’” he wrote. “The real proletarian art will succeed with simple wisdom in breaking inwardly and outwardly with all that can only be branded as ‘literature.’ . . . Proletarian art is neither an art for proletarians nor an art by proletarians. . . . It is the art of the *proletarian painter*. In him ‘creative talent’ is combined with proletarian conscience, and he knows full well that both he and his gifts belong to the collectivity.” For Chagall, in fact, the artistic ethos of the genuine, uncompromising artist was bound up with the spirit of the revolution. “In contrast to the bourgeois painter, who endeavors to meet the taste of the crowd, the proletarian painter never stops fighting against routine. He draws the crowd along in his wake.” An art like “twice two is four,” which is now “closest and most accessible to the crowd . . . is unworthy of our time.” Ever since the days of the Greeks true art has been in the minor-



ity; it is the same today, but that is going to change. "Wait for the day of change! Then you will be with us! Then the new world will awake with us! That world will force you to understand us – and you shall understand!"

A first exhibition of works done by the school was held in summer, 1919 (from June 22 to July 20). It included landscapes by Isaak Brodsky, with whom Chagall kept in touch through the years.³² A press report on the awarding of prizes, published at the close of the exhibition, tells how the school was organized at that time and gives the names of the teachers. The free painting studio was run by Chagall himself; other painting and drawing studios with morning and evening classes by Ermolaeva and Pen; the graphic art and architecture studio by Lissitsky; a studio for arts and crafts by Kolinskaya; two sculpture studios by Jackerson and Lisdokh; the preparatory course by Kogan. Alexander Rom lectured on general subjects. Six hundred pupils were enrolled and three hundred attended the courses regularly.

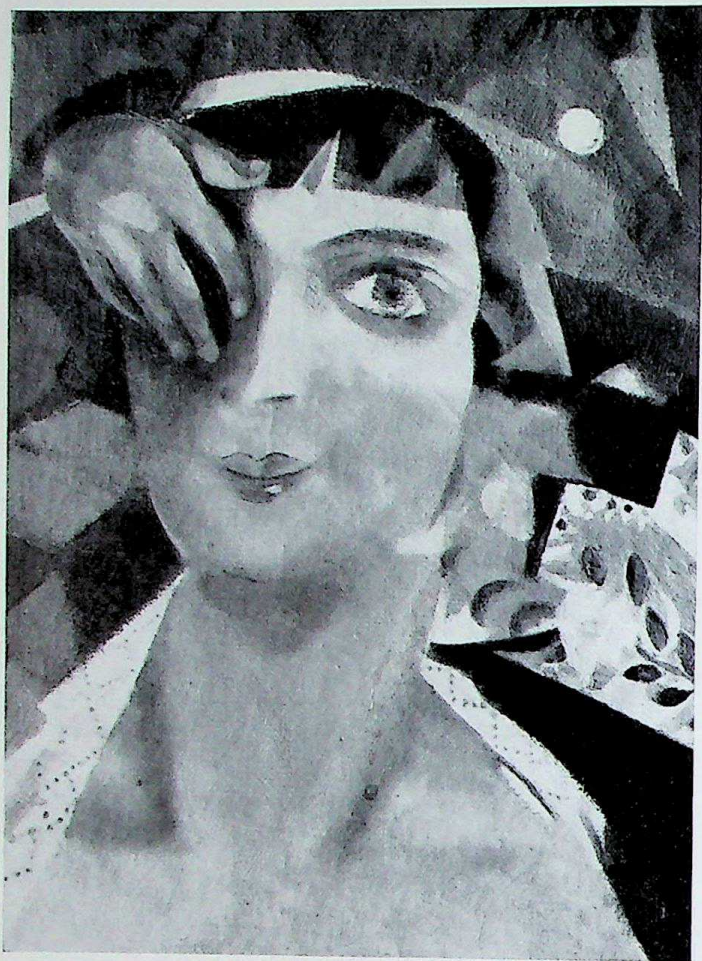
The list of teachers does not include Dobuschinsky, Puni, Boguslavskaya, or Tilberg, who had already left the school by then. Instead, we find the name of Chagall's old teacher, Pen, for the first time. It was not until that summer that he had been invited, for at the start Chagall had considered him out of line with the school's new trend. This had grieved and disappointed Pen, who had painted a monumental picture of himself on his deathbed with Chagall as tormentor by his head. Of the new names, the most striking are those of Lissitsky and his friend Ermolaeva – "the Gioconda of Vitebsk," Chagall once called her. Lissitsky, an architect by training, had been the leader of a movement to revive Jewish art in St. Petersburg during the years before the revolution. The series of illustrations he did at that time reveal the strong influence of Chagall's works. Now, however, he had begun to take an interest in Malevich's work and was soon one of the most passionate champions of that painter, who, especially since the exhibition of his Suprematistic pictures in winter, 1915/16, was one of the revolutionary leaders of nonrepresentational art. Lissitsky insisted that Malevich should be called upon to teach in the school. But this expansion of the staff, which took place shortly after the "survey" of August 16, 1919, led to a violent split among the teachers. Chagall and Malevich stood at opposite poles in the human and, still more, in the artistic, sense. Each had his adherents in the school; the result was a bitter struggle to gain the upper hand. A photograph of the school committee (p. 32) taken in autumn, 1919, shows Chagall in the center, as director, between Pen and a pupil of his named Sevin. Next to Sevin we can recognize Ermolaeva and, on her left, the powerful, broad figure of Malevich.

Lissitsky and some other teachers were fascinated by the personality of the Suprematist painter and his dogmatically expounded theories. Passionate discussions and violent disputes were the order of the day. At a meeting in the court house Chagall made a great program speech during which he was continually interrupted by opponents crowding in through the door. On that occasion he put forward, once again, his major artistic tenets and contrasted them with Suprematism, which in his eyes was "realistic," for, as he said, a triangle is no less an object than a chair; "other" means were needed to elevate art to the "psychic" dimension it required.

It was not long before a veritable palace revolt broke out. On his return from one of his frequent trips to Moscow to obtain financial assistance from the ministry, Chagall found that the inscription "Free Academy" over the door of the school had been replaced by "Suprematist Academy." He sent his resignation to the ministry at once. But the majority of students were on his side; at a meeting they protested in no uncertain terms against the new trend and Chagall's resignation. A "resolution" was voted calling Chagall the "sole moral support of the Academy," which could not exist without him.³³ Nonetheless, he refused to withdraw his resignation and left Vitebsk for Moscow.³⁴



La Maison bleue · The Blue House, 1917





Double Portrait au verre de vin • Double Portrait with Wineglass, 1917/18



Then all those who sided with him signed a letter begging him to come back. Chagall obeyed their call and by the end of the year was back in Vitebsk – but only for a few months.³⁵ This last period in Vitebsk was marked by the organization of a great exhibition without a jury in which Kandinsky participated along with Chagall, Malevich, Lissitsky, Pen, Rom, and other Vitebsk painters. The opening took place early in December.³⁶ Efforts were also made to expand the museum collection and make it more representative. The petition to the ministry for the allocation of works by modern Russian artists is still extant.³⁷ It includes a long list of desiderata ranging from Benois and Bakst to Larionov, Gontcharova, Tatlin, Malevich, Kandinsky, Altman, Sterenberg, Archipenko, and Rodchenko.³⁸ Chagall was to have been represented by a comprehensive selection of works, but they were never acquired.

In May, 1920, Chagall left his native town for good and settled in Moscow.

For Chagall, the political revolution had signified at the start the legitimation and external confirmation of his own “artistic revolution.” But it became more and more obvious as time went on that the trends of the two revolutions were by no means in harmony. The beginning of the story of the Vitebsk academy demonstrates the unprecedented potential authority the political revolution gave Chagall in the field of artistic training; its end shows up the artist’s isolation in an age whose aims were not those he sought to achieve. The course of events also affected Chagall’s standing as an artist. Whereas for the first two years after the revolution he was in the center of things, from 1920 on he felt more and more thrust into the background. His real triumph was the First State Exhibition of Revolutionary Art held in the Petrograd Palace of Art (the former Winter Palace) from April to July, 1919. It comprised 2826 works by 359 artists, but Chagall was allotted a special place – the first two rooms, where he was able to show fifteen large paintings and a great many works in black-and-white. Several press reports reflect the strong impact they made, and the critic of a Petrograd newspaper compared Chagall with the hero of a Russian fairy tale who succeeded in catching the sun and using it to light his isba.³⁹ Twelve of his pictures, among them *Jew in Bright Red* (p. 223), *The Mirror* (p. 245), *Wedding* (p. 262), *Over the Town* (p. 276), and *Promenade* (p. 267) were bought by the State. Except for one bought a year later for the Tula Museum and another for Smolensk, those were the last State purchases of pictures by Chagall.⁴⁰

In spite of his intense “official” activity, Chagall found time to paint. The works produced during that period reveal his artistic development in the overheated, exciting climate of the revolution and also his reaction to contemporary artistic events. Much of what he painted during his spell at the academy was done for official occasions (for instance, the banner with the promenade motif (Classified Catalogue, 281) for the celebration of a military victory early in 1919). He also did sketches for murals for the school, showing a painter (Classified Catalogue, 282) and a sculptor at work. Looking at the picture the young painter is working on, one is astonished to see a pyramid and a sphere instead of any of Chagall’s usual motifs. While revealing a didactic intention – those objects represent the “elements” of art – this emphasizes the importance of geometrical motifs in Chagall’s imagery at that time. After the “naturalistic” pictures of 1914/15, the evolution toward the geometrical reflects the pendular movement of Chagall’s art between closeness to and distance from nature. At the same time, however, it shows how strongly he was affected by contemporary artistic events. Once again, as in Paris, what “toward his art pressed from within”⁴¹ also impinged upon him from without.

While Chagall was living in Paris, between 1910 and 1914, the artistic avant-garde in Russia had undergone a frenetic development which put it in the forefront of the new international art. Larionov and Goncharova, together with Malevich, had founded

the new "Jack of Diamonds" group of artists. Young artists who went to Paris got to know Cubism but were less impressed by its classical French form than by its reflection in Italian Futurism. All this released a veritable Futurist wave which found its echo in a great many Futurist and Cubo-Futurist works. From 1913 on, that phase was eclipsed by Malevich's Suprematistic pictures, and by Tatlin's Constructivist counterreliefs.⁴²

Chagall made only seldom any direct reference to the stylistic peculiarities of his Russian contemporaries, and when he did so, it was in a deliberate and indeed polemic fashion. Quite apart from that, however, in the pictures he painted in 1918/19 one feels that he has resorted to geometrical forms in order to heighten and articulate his own expression. That is quite literally true of the new versions of *Over Vitebsk* of 1914 (Classified Catalogue, 304) and *Over the City* and *The Promenade* of 1917 (Classified Catalogue, 303, 306). Chagall had already followed a similar procedure in 1911/12 when he painted a second version of *The Dead Man* (Classified Catalogue, 66) of 1908. Now, however, the second versions were not larger but smaller than the first. They therefore did not serve as monumental formulations, as they were studies for the painter's own use. What is new is the emphasis on surface texture, varied by working with spatula and large brush, especially in the sky areas. Something of the sort is also to be found in the related picture *Anywhere Out of the World* (p. 306), in which the upper part of the young man's face is displaced laterally in space and the landscape, shifting the balance of the picture, is concentrated like a border at the left-hand edge.

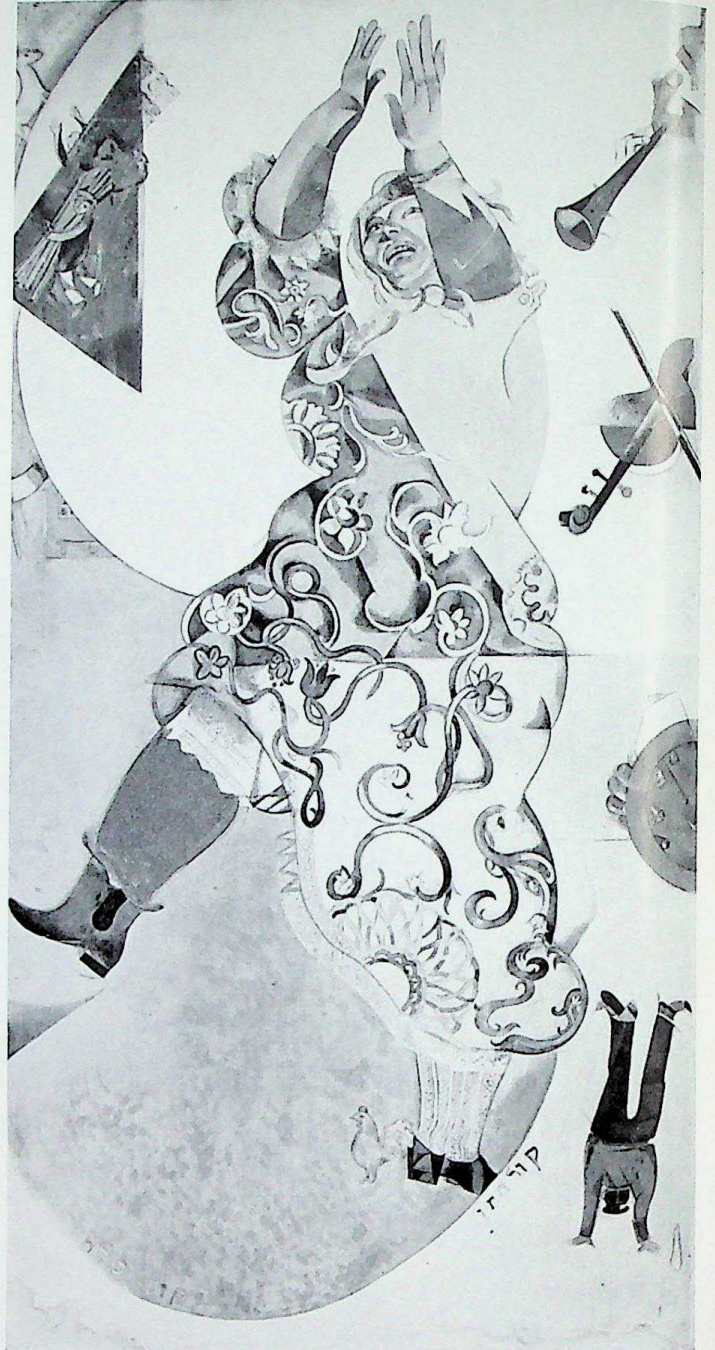
As a matter of fact, it is unlikely that the four works in question were executed at the same time. The new version of *Promenade*, *The Promenade* (Classified Catalogue, 306), with its geometrically decomposed structure and great variety of texture, is already close to *Cubist Landscape* (p. 307). *Cubist Landscape*, the major work of that period, must have been painted in 1919 rather than 1918 (as it was dated later). Through a window framed by a striped curtain, with a tall glass and other objects on the sill, one sees the Vitebsk academy building, the "White House" on the Bukharinskaja, as Chagall once called it. But while this building and a figure passing by it are clearly recognizable, all the rest is transposed into a dynamic play of geometrical forms.

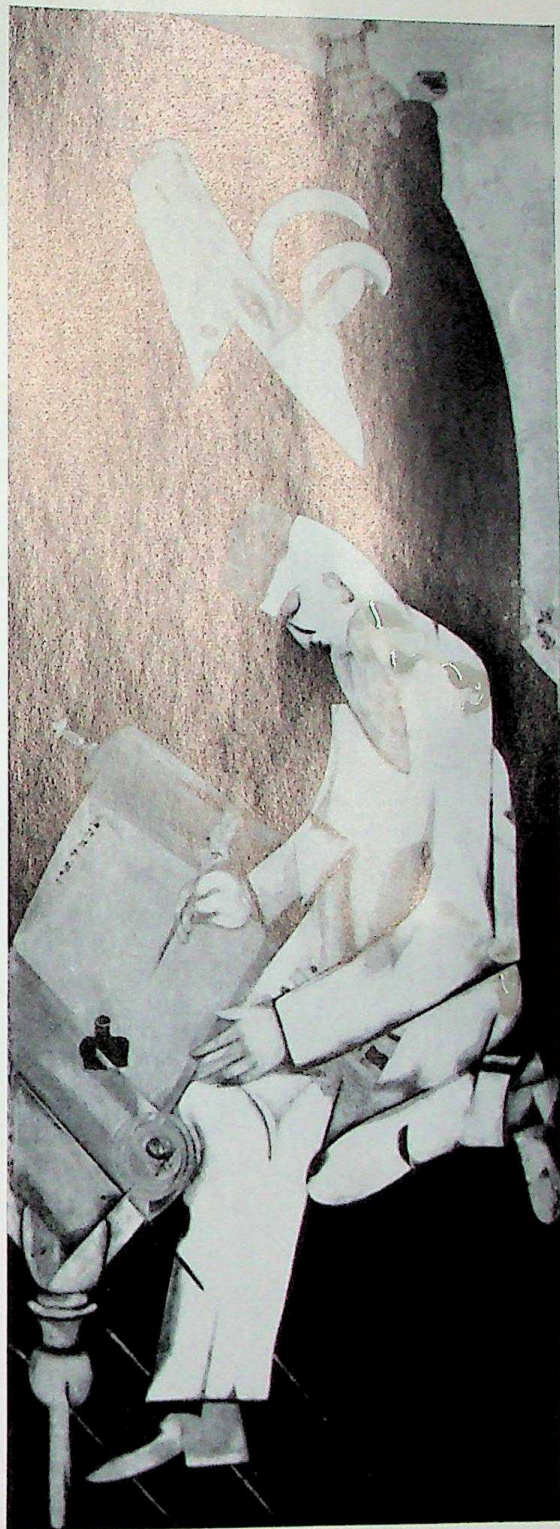
The Vitebsk academy is the focal point of the picture in more senses than one. Some of the forms are reminiscent of Malevich's Cubistic works,⁴³ though as a quite conscious paraphrase and simply to prove that in Chagall's sense everything can be brought to life in a strange and different way. None of the forms is there for its own sake, and their interplay produces something quite different from an architectonic structure. Nothing is stable, all is suspense. It is an allegory, not of the completely created universe but of the forces that created it. The forms move in space with magic lightness and the grace of the ineluctable, endowed by the colors – rich malachite green, intense rose, light blue, lilac, and yellow tints – with the power of flight.⁴⁴ Thus, for Chagall this paraphrase of Malevich also signifies a coming to grips with the world of his antagonist and the triumph of his own airiness over the other's "heavier" mind.

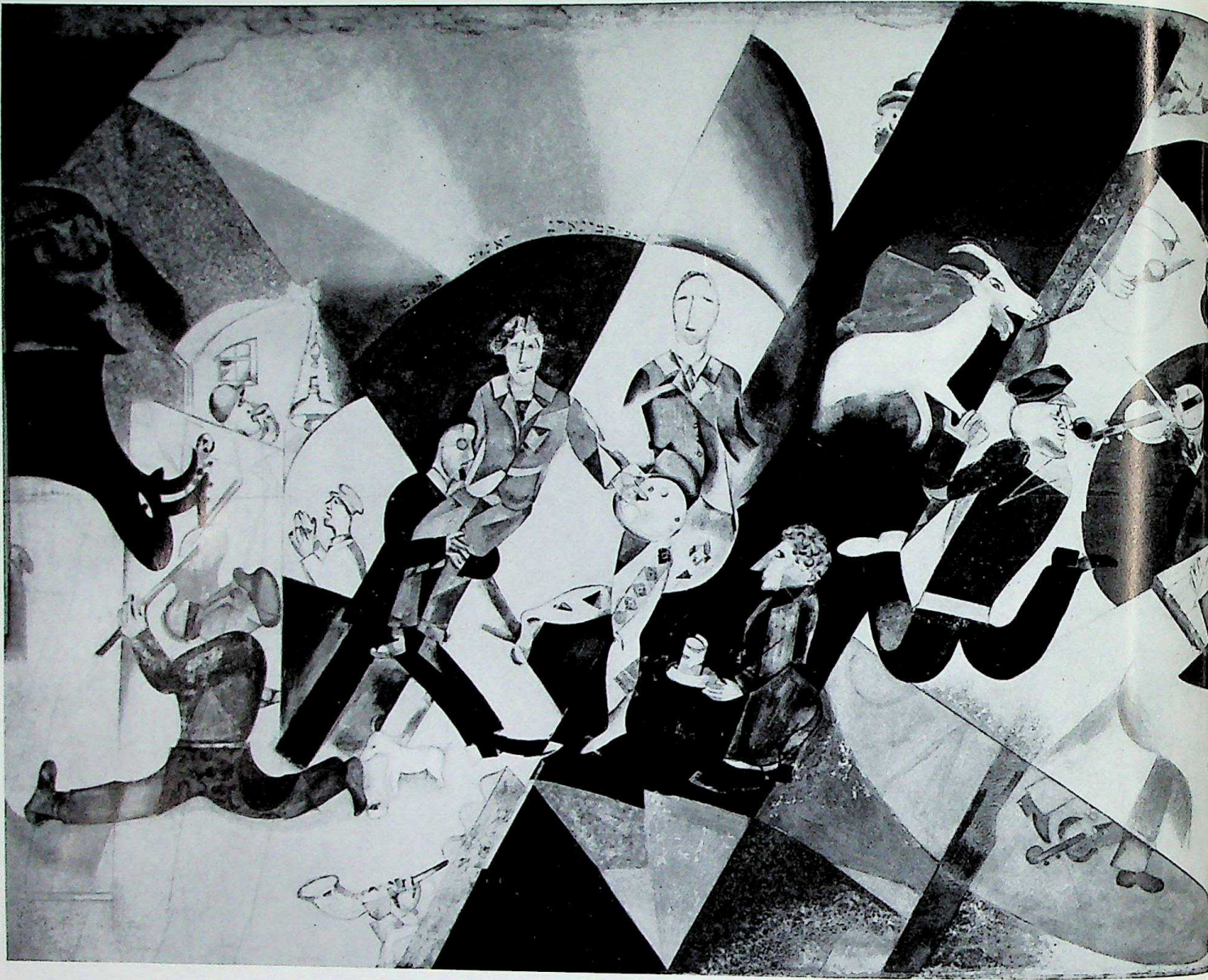




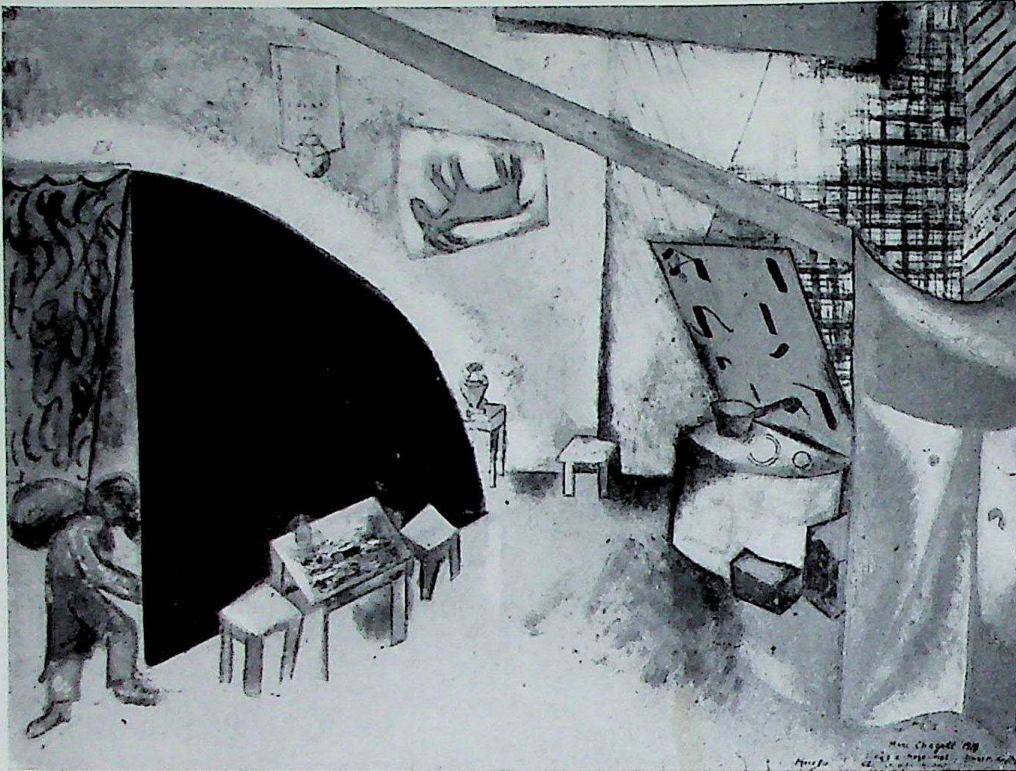
L'Amour sur la scène • Love on the Stage, 1920/21



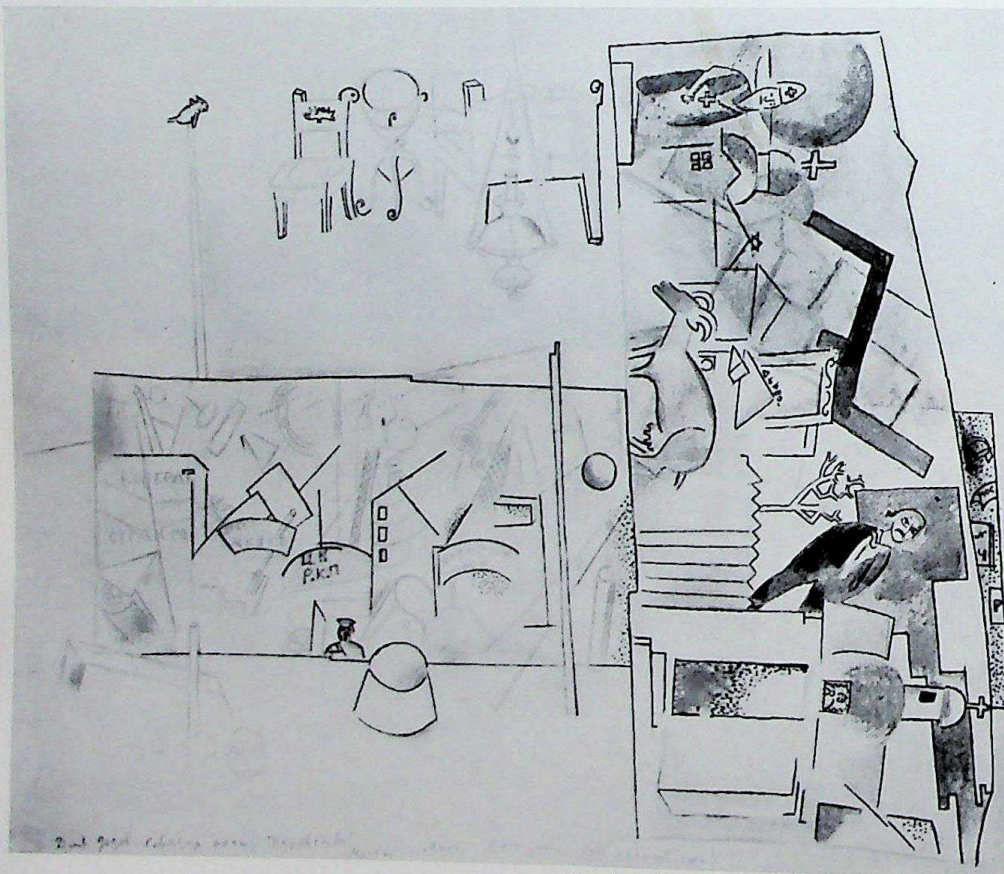




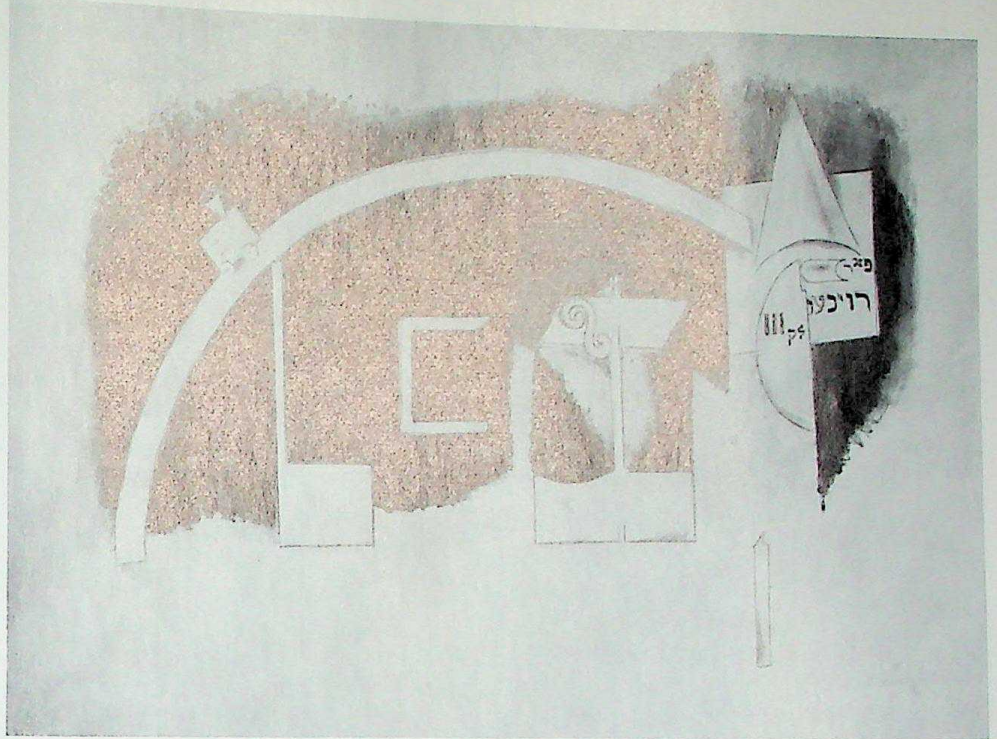




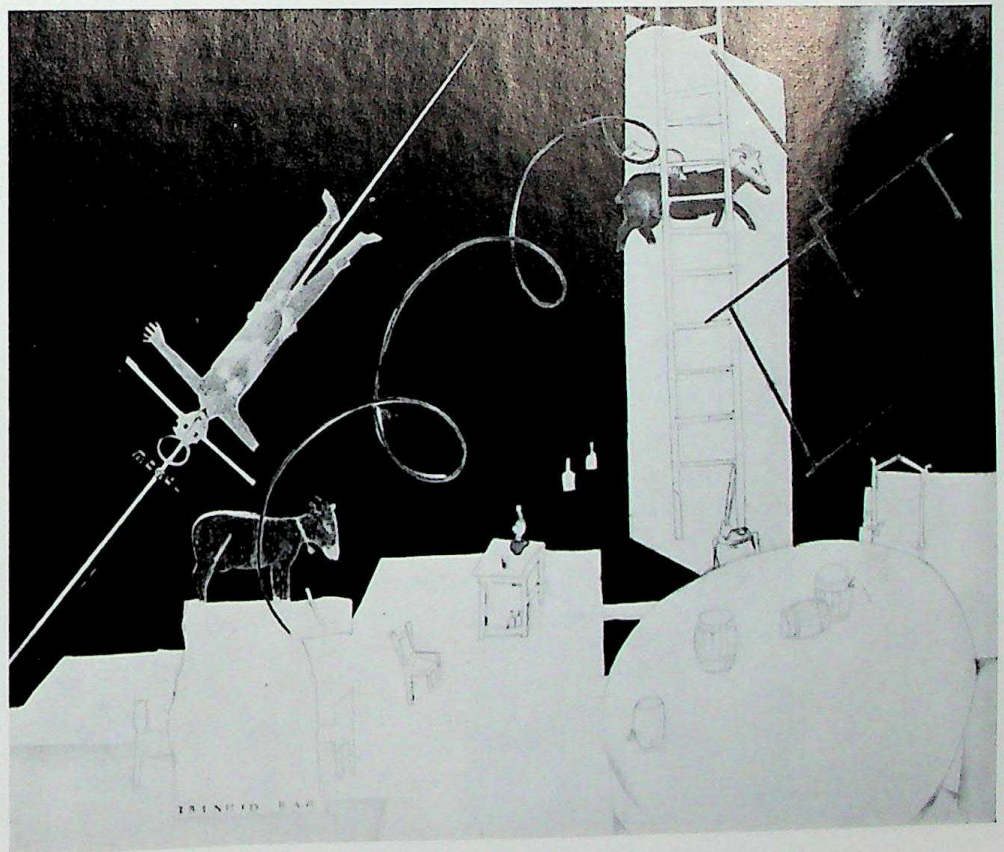
Esquisse du décor pour «Mazeltov» de Sholem Aleichem
Sketch for stage set of *Mazeltov* by Sholem Aleichem



Esquisse d'un décor pour le «Révizor» de Gogol
Sketch for stage set of *The Inspector-General* by Gogol



Esquisse du décor pour «*Les Agents*» de Scholem Aleichem
Sketch for stage set of *The Agents* by Sholem Aleichem



Esquisse du décor pour «*Le Baladin du monde occidental*» de Synge
Sketch for stage set of *The Playboy of the Western World* by Synge



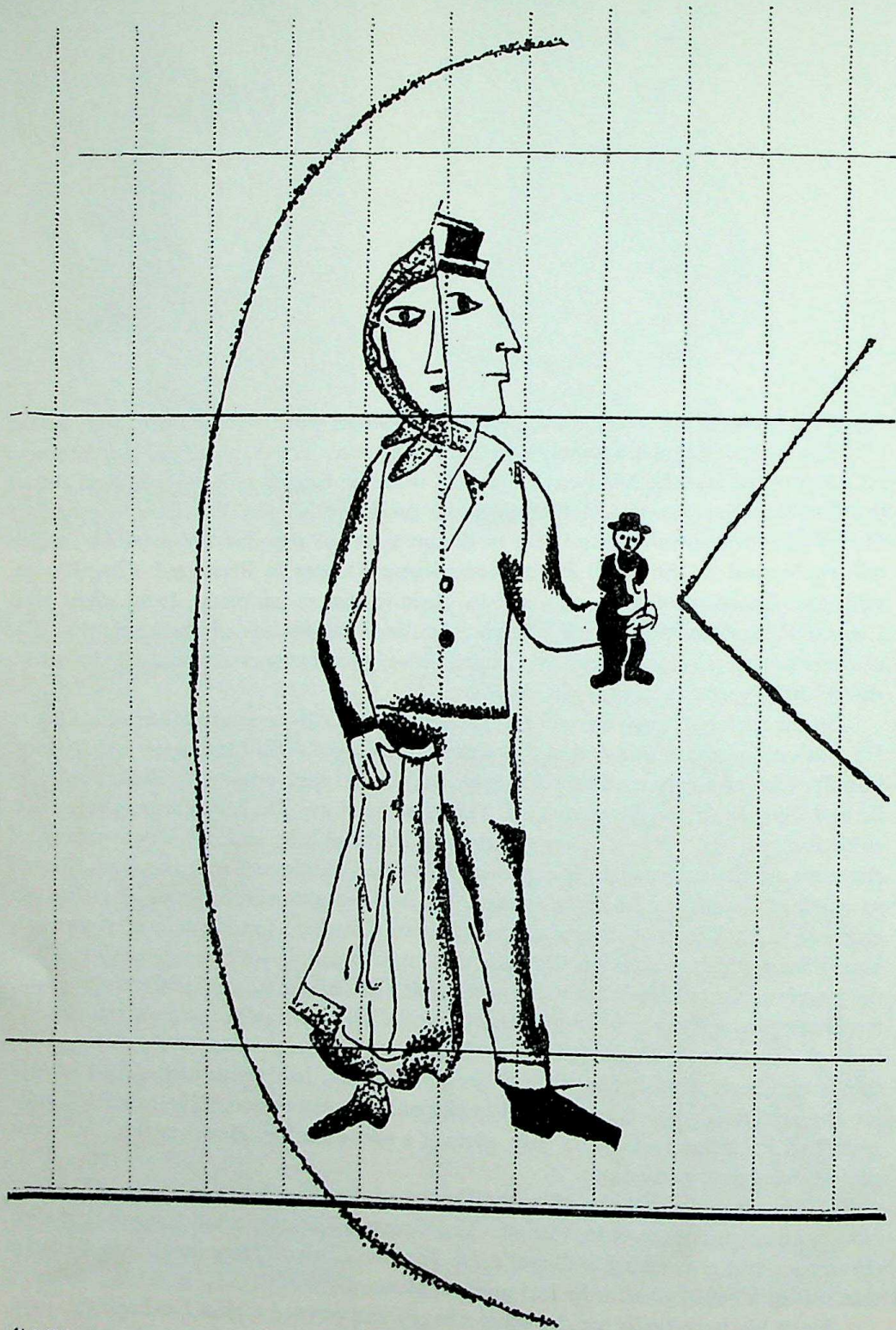
Quatre esquisses de costumes pour «Les Miniatures» de Scholem Aleichem
Four sketches of costumes for *The Miniatures* by Scholem Aleichem

After the pictures just mentioned, the most important works Chagall produced during the time he spent at the academy and later in Moscow are those he did for the stage. As a matter of fact, he had been connected with the theater in Petrograd even before the October Revolution. At that time the producer Nicolas Evreinov, a friend of Meyerhold, had commissioned him to design a set for the play *Happy to Die*, which was performed in the small Prival Komediante Theater in Petrograd. Chagall's set, with the *Drunkard* of 1911 enlarged to gigantic size as backdrop, harmonized with Evreinov's antitraditional style, which stimulated the fantasy of the spectators. The costumes were also designed by Chagall, who gave instructions that all the actors should have green faces and blue hands.

In the spring of 1919 Chagall had another opportunity to interest himself in Gogol. He was commissioned to design the scenery for Gogol's *The Cardplayers* and *Wedding*. For *The Cardplayers* (Classified Catalogue, 294) he fell back on one of his old motifs, as he had done in the set for Evreinov. This time he chose *The Holy Carter*, placing him as he had originally intended on a chair with his head bent back. This new version of the same motif occurs again in a picture (Classified Catalogue, 296) on which Chagall worked until well into his French period. We find the same verve in two other sketches either for a backdrop or a curtain. One of them (Classified Catalogue, 291) shows us a young man whirling through the air with a laurel wreath – a "Homage to Gogol," as the inscription says. The other is the watercolor *The Traveler* (Classified Catalogue, 290), marching through the land with a gigantic stride. The motif of this latter sketch derives from the watercolor *Purim* (Classified Catalogue, 259), one of the cycle designed for the Jewish high school; Chagall had already utilized it half a year earlier for a banner for the anniversary of the October Revolution. The inscription, "Hey, there! Coachman," which refers to Gogol's play, gives it a new meaning. However, none of these projects was ever carried out.

A few months later the Moscow Theater of the Revolutionary Satire (*Terevsat*) gave a guest performance in Vitebsk. The director, Razume, asked Chagall to design the scenes and costumes for Gogol's *The Inspector General*. They were done while he was still in Vitebsk or after he had gone to Moscow.

Since his last sketch for the stage Chagall had painted *Cubist Landscape* (p. 307). At the same time he had done a number of smaller works in which he had practiced

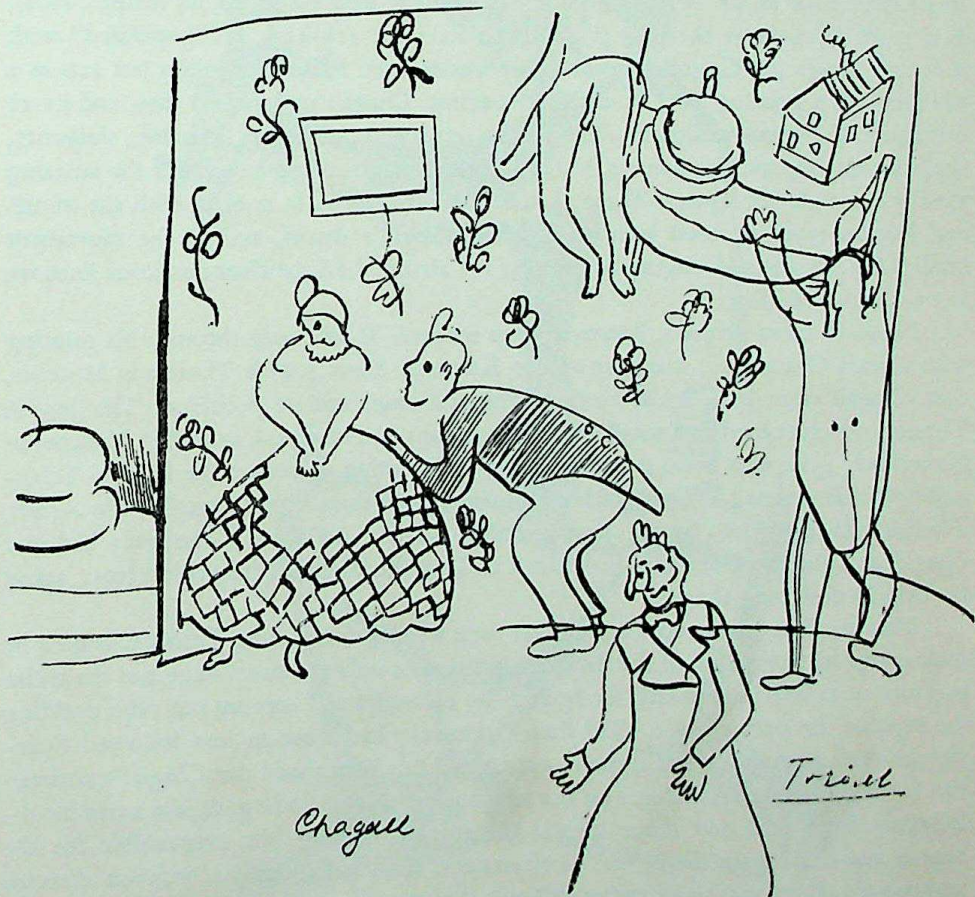


Marc

chagall.

the counterpoint of human figure and geometrical form. For instance, in a new version (Classified Catalogue, 305), the salesman strides before huge rectangular forms, while in other scenes (Classified Catalogue, 297, 301) circles are included in the composition. This tendency toward geometrization is still more pronounced in his new sets.

They can also be considered from the angle of their place in the history of the Russian avant-garde theater. It begins with Meyerhold's renewal of the stage in his "Style Theater" which had fought Stanislavski's "true to life" since 1905. In the Style Theater, backdrop and wings condition the entire performance. Chagall's early stage designs were also based on this concept of the relation between scenery and stage; this is particularly true of those done for Evreinov, but applies to *The Traveler* and *Homage to Gogol*, and *The Cardplayers* as well. But from *The Inspector General* on, his projects complied with an idea of the stage that was fundamentally different. Historically, this idea developed from Adolphe Appia's experiments and first appeared in Russia at the end of 1916 in the Moscow Chamber Theater, where Tairov had been experimenting since 1914. The set designer was expected not merely to paint the backdrop but also to organize the entire stage and to open it up in depth for the action.¹ Nonetheless, Chagall's projects for *The Inspector General* were very different from anything that had been attempted in Russia since Tairov's innovation. Instead of building a solid architecture, he created an atmosphere of instability, the reverse of commonplace reality. Thus, in one set (Classified Catalogue, 307) he erected poles and ladders for no architectonic reason and made a railroad car, drawn by a ridiculously minute engine, run diagonally across the stage on a crooked track. This set relies for its effect



just as much on the unstable equilibrium of the weighty objects dislocated in space as on the comical details. In another (p. 286), he contrasted modern Russia with its cities and factories with the Russia of Gogol's day. The wing with the old, rural world was rotated at an angle of ninety degrees, like the landscape in *Anywhere Out of the World*; in the sky above it floated the furnishings of the room. This had no connection with Annenkov's first experiments, which were made about the same time and combined circus and stage play.² Chagall's aim was not an abstract spectacle but a novel, stronger, more thrilling representation of poetry on the stage.

A little later, in 1921, Chagall made some designs for the sets and costumes for Synge's *Playboy of the Western World*. When he submitted them to one of the directors of Stanislavski's theater they were rejected as being too unnaturalistic. The sketch for the set that has been preserved (p. 287) outvies even those for *The Inspector General* in fanciful construction. An airy world of slanting walls, poles, ladders, metal spirals rises from an assortment of platforms, with a cow and – impaled head-down on a shaft and revolving like a weather vane – the figure of Christ. "Caught in the whirlwind of the first days of the Revolution," as Margolin wrote later in an article, Chagall "put his idea of the Revolution on the stage."³

Needless to say, for Chagall a set of this sort was far from being a mere uncommitted decoration. He created it as a place for poetry, harmonizing with it in freedom of association. Not by chance did he choose Synge's lyrical fantasy and Gogol's imaginative attitude to life. How precisely Chagall caught the tone of the poetry is best shown by the costume sketches. They reflect equally well the mood of the Irish "playboy" lit up by flashes of gaiety and tragedy and the all-too-human world of "the Inspector," so profound for all its banality, so compassionately depicted for all its realism. Now, in a score of costume sketches (Classified Catalogue, 318–322), he "gogolized" with love and reverence. Gogol's humor never wastes itself in isolated sallies but acts as a life force of a peculiar kind in all his characters. Chagall understood that, and every caricature of human weakness – impudence, arrogance, closeness, cunning, vulgarity, shallowness, imperiousness, avarice, lechery – becomes a sounding board for the amazing vitality he lends his figures. These sketches already put us in contact with the motifs and human types he used later to illustrate Gogol's works, and in the movement studies for the planned staging of the play we already find the fluent contour lines we know from *Dead Souls*.

None of these projects, however, was realized. It was only through his meeting with Alexis Granovsky, manager of the Kamerny State Jewish Theater in Moscow, that Chagall came into actual contact with the stage and its problems. The Jewish Theater, which started as a small amateur company in Petrograd, settled in Moscow in November, 1920, as a State theater in a tiny hall seating ninety on the Bolshoi Tchernishevski.⁴ It planned to open with a performance of three "miniatures" – *The Agents*, *The Lie*, and *Mazel'tov* – by the Jewish author Sholem Aleichem. Granovsky had met Chagall at a guest performance in Vitebsk and, on the advice of the critic Efross, asked his help in designing the sets.

This was just the chance Chagall had been waiting for so long. Efross tells how he took complete possession of the theater, altering not only the small stage but the entire auditorium as well; not merely designing the costumes and scenery but even deciding the style of the performance.⁵ Till then Granovsky had more or less followed Stanislavski's line in the matter of sets and costumes.⁶ But he realized that Chagall's antirealism furthered the radical reform he was anxious to achieve. So he gave him a free hand – infinitely freer than any other theater director⁷ – making him responsible for the *mise en scène* and the style of the performance. The collaboration between director and painter turned out to be rather difficult at times, for the latter insisted on deciding



on every smallest detail of the production.⁸ But the show came off and was a great success. It opened early in 1921 and the "Sholem Aleichem Soirée" was repeated for years.

Chagall's work for the Jewish Theater was to have a far-reaching impact. When he was still a young man in Vitebsk he had been pained to see Aleichem's plays acted as vulgar farces, which was how the audience too understood them.⁹ He felt that the author's curious, airy humor, which saps the firm foundations of reality, demanded an entirely different interpretation, different costumes, and different scenery. His sets for *Mazeltov* (p. 286), in which all sorts of side scenes and the magic symbols on the fire screen achieve a break with the "conventional"; his cabaret railway carriage for *The Agents* (p. 287, p. 33), which in the sketch looks like an abstract structure, and his side scene for *The Lie* (Classified Catalogue, 308), on which a street lamp reclines and behind which an actor dives headfirst, created small, "unreal" stages befitting the poetic movement of the plays and full of points of reference for the actors. The costume sketches (Classified Catalogue, 309-313) are indeed akin to those for *The Inspector General*, but the rhythm of the drawing and the way the clothes hang on the lean or plump bodies render the humor, at once sly and sharp, of the Jewish poet. The whole is filled with will-o'-the-wisp fantasy that turns the banal situation completely topsy-turvy.

During rehearsals Chagall convinced the actors, and Michoels in particular, the leading member of the company, that his objective accorded with the spirit of the author. "More than once," Chagall wrote later, "he came up to me, eyes and forehead bulging, hair disheveled. A short nose, thick lips. He follows your thought attentively, anticipates it and, by the acute angle of his arms and body, rushes toward the essential point. Unforgettable!"¹⁰ He succeeded in guiding the style of the entire performance in the new direction. Not the natural and commonplace, but the unnatural, artificially heightened event was now felt to be correct behind the footlights. The actor, as part of the artistic reality of the show, should be transformed into a puppet. How far Chagall endeavored to put his own imprint on the *entire* theatrical reality is proved by his jocular remark while he was busy with Michoels' make-up – whoever saw the actor agreed that his dominant feature was his extraordinarily compelling eyes.¹¹ "Oh!" he exclaimed, "what a mask I could make for you if only you hadn't that right eye!"¹²

As a result, all later stage sets were influenced by Chagall's.¹³ One may even go so far as to say that he set his seal on the style of the Jewish Theater, which created such a sensation on its foreign tours and made a lasting impact on the Western European stage. In 1923 the German writer Max Osborn, relating his visit to the Jewish Theater, stressed the fact that Marc Chagall was venerated as its greatest inspirer and promoter.¹⁴ In 1938, O. Lubomirski wrote (in a book on Michoels): "His [Chagall's] influence was visible not only in the stage sets, costumes, and make-up technique, but even in the gestures of the actors. . . . The actors found in the grotesque stylization of European gesture and the exaggeration of the Jewish, as well as in folklore, what they needed to express their idea of the Jewish character. In many respects they came close to the conception expressed in Chagall's forms. Their efforts, together with the trend started by Chagall, gave rise to what was later considered the national form of that theater."¹⁵

While Chagall was still working for the Kamerny Theater, Wachtangoff, Stanislawski's leading pupil and manager of Habimah, the other Jewish experimental theater, asked him to help with the staging of Ansky's *Dibbuk*. Two years before, Ansky, who also came from Vitebsk, had invited Chagall to bring out his play, which Chagall admired as the most faithful expression of Hasidic spirituality.¹⁶ But it soon appeared that at that time Wachtangoff was still far too strongly pledged to the naturalism of his beginnings and so could not feel any enthusiasm for Chagall's ideas. But the latter tells us in *My Life*: "Some time afterward I was told that, one year later, Wachtangoff



spent hours before my murals in Granovsky's theater, and at Habimah (Zemach admitted it to me himself), they ordered another artist to paint à la Chagall."¹⁷ So, after all, Chagall's style should also be counted among the inspirations of the antinaturalism of the *Dibbuk* performance.¹⁸

More important still was the permanent influence of Chagall's spirit on the Jewish Theater. In that respect the murals (pp. 281–285) he painted for the auditorium played an essential part. When the Kamerny Theater moved from its cramped quarters to more spacious premises in the Bronoi,¹⁹ Chagall's murals were hung in the new foyer. However, they were exhibited once more in their original position in a special exhibition held there in summer, 1921.²⁰ They also appeared in spring, 1922, in the League for Culture's show of his work for the theater.

Those were Chagall's largest paintings, except for the sets he designed later for the ballet. The canvas for the main wall measured over twelve by thirty-six feet. But it is not only to their extraordinary size that they owe their importance. Besides summing up the artistic results of the years he spent in Russia, these monumental works were aimed at a large public and have the significance of a manifesto. In the Jewish Theater, as Chagall saw it and represented here as a sort of world theater, life overcomes all superficial strictures. The enthusiasm of his Hasidic forebears fills all the figures, hoists them into the air or makes them walk on their hands. Thus, the true spiritual forces awake to full life and everything partakes of the creative spirit that informs the world. Chagall referred back to the Moscow murals again and again, and the circus cycles of 1927/28, 1935–39, and 1956–59 continue the same basic theme.

These murals were painted in oil on canvas and fastened to the walls. The largest – *Introduction to the Jewish Theater* (pp. 284/285) – was intended for the long wall on the left-hand side of the auditorium; four smaller upright ones – *Music* (p. 282, left), *Dance* (p. 282, right), *Drama* (p. 283, left), and *Literature* (p. 283, right) – for the spaces between the windows on the opposite wall; the long frieze – *The Table for the Wedding Feast* – for the space above those windows; *Love on the Stage* (p. 281) for the back wall by the door; and a decorative composition for the ceiling. A small sketch with two goats' heads (Classified Catalogue, 315) shows us his project for the curtain.

In all of them the figures occupy a space formed by geometrical divisions and combinations of geometrical elements – circles, beams that slant across the picture, triangles, or crooked quadrilaterals. Figures and geometry fit each other in contrast or harmony. *Love on the Stage* is like a nonrepresentational composition, so forcibly does the rhythm of the forms block out the magic lightness of the dancers.

Introduction to the Jewish Theater is based on the chief characters in the actual situation. Efross enters from the left carrying Chagall in his arms; as they pass in front of Granovsky, a tiny actor greets them. Other actors appear on the left, in the center, and on the right, among them Michoels (once doing a split at the extreme left, a second time kicking up his feet in the square dance around the central figure, and perhaps a third time, wearing a hat, at the right beneath the acrobats). Everywhere people are playing musical instruments or dancing on hands and feet. It is a veritable prelude to the play, specifically the one about to be performed on the stage that adjoins the scene on the right. In the right-hand half of the mural beasts and humans mingle – for example, a cow floats upside down, accompanied by a man with a knife and a seated figure with his feet in a basin; a bird perches on a fiddler's shoulder; a pig over which a peasant boy makes water. The geometrical forms divide the picture into zones, the figures appearing from beneath the edges. The humorous portraits and familiar details resume on a small scale the bubbling enthusiasm that churns up the picture like a whirlwind. We may assume that many of these motifs stem from a momentary experience, inspired by the actors and the theatrical environment. This is true in particular of the dancers and



acrobats. As a matter of fact, by December, 1921, when he designed the sets for a soirée devoted to "the antique Jewish and Hasidic dance" organized in the dance studio of the Kamerny Theater,²¹ Chagall had already finished the murals. But the revival of the Jewish dance was probably "topical" a few months earlier. The acrobats also recall motifs in the paintings and drawings he did in 1913 and 1914/15.

The four panels for the opposite wall were dedicated to the "four arts" that, in Chagall's opinion, have their place in Jewish culture – music, drama, dance, and literature – represented by a "popular musician, a wedding jester, a woman dancing, a copyist of the Torah, the first poet dreamer." They are also "the forerunners of the contemporary actor."²²

The green-faced fiddler in the orange-red coat is related to the picture of 1912/13 (p. 198). But here all is agitation and whirling forces. Even in the picture of the man quietly writing, the forms in the background pile up and a white cow's head hoists the name "Chagall" (in Hebrew letters) still higher against the green. Above the windows runs the frieze with the table laid for the wedding feast – plates and glasses, knives and forks, bowls of fruit, a cake, a fish on a dish, a fowl, even a little man – all in ultramarine, lilac, rose, and yellow, on the white tablecloth.

The auditorium as painted from floor to ceiling must have made an overwhelming impression. Everything danced, gyrated, radiated color. The vast work is full of the turbulent fantasy of the Paris pictures transposed into the intenser rhythm of the revolution. Chagall has succeeded in rendering the effective plasticity that was always a peculiarity of his with a new freedom and in producing from the roots of living Jewish tradition a stupendous, entirely modern work.

Connected with this major achievement are a number of smaller pictures which – though many of them bear far earlier dates – were undoubtedly executed between 1920 and 1922. Some are variants of motifs in the murals; for instance, the fiddler with the bird (p. 309) derives from *Introduction to the Jewish Theater*, while the cow's head turned toward the sky in *Literature* reappears in *Barn* (Classified Catalogue, 332). The drawing of an acrobat balancing on the neck of a violin (p. 297) and that of a man compressed into a triangle (p. 269) are linked, through their motifs, with the murals.

In other small works, figure and geometry are juxtaposed in the same emphatic contrast as they are relatively to the intersecting lines and planes. Crossed beams form compartments in which a face appears (p. 305). Or large forms – yellow, royal blue, and black – are shifted into the picture like wing flats on the stage and block out the figure scene (*Composition with Goat*, Classified Catalogue, 324). At first sight a composition of this sort seems almost nonrepresentational. But, though Chagall adopts the forms and rhythms of his contemporaries, as he had adopted those of the Cubists, he does so only to bring his own personality still more clearly to the fore and at the same time to show how these forms and rhythms may be enlivened in a more total sense.

There are drawings in which the style of portrayal is even more vivid. Houses, bodies, geometrical figures are arranged in a freer rhythm; the sharper contrasts of motifs and picture axes dislocate the structures of the concrete world more and more. In some of these works Chagall utilized imprints of lace patterns or cloth. Such imprints are linked with the emphasis on textural values in painting. The combing of the half-dried paint in *Anywhere Out of the World* (p. 306) follows the same trend. Here, too, a fragment of material reality is introduced directly into the picture, after the manner of the collage. So it is not surprising to find that Chagall just then produced some genuine examples of that medium. Still extant is a small construction in which he utilized marbled green and other sorts of wallpaper, a fragment with a Hebrew inscription, and a scrap of the invitation to the opening of the exhibitions of the murals in the Kamerny Theater (Classified Catalogue, 326).



The works of this period include a great many drawings in India ink in which the sharp black-and-white emphasizes the strongly contrasted composition, while their dynamic-lyrical character recalls the lay-figure collages Henri Laurens produced about 1918. In this manner Chagall created a completely fantastic society – the man with the row of houses on his shoulder (p. 302), the hunter with the fox sitting on his cheek (Classified Catalogue, 328), the runner (p. 17), and the *Man with Lamp* (p. 299) who personifies all the reckless exhilaration and fanatical assurance of that creative period. Some of these drawings were done as illustrations for a series of poems by David Hofstein entitled *Sorrow*.

This is the culminating point of Chagall's "Russian" graphic production. Since the intimate family studies of 1914, the burlesques and night scenes with soldiers and peasants of 1915, and the vignette-like effectiveness of the Nister illustrations of 1916, his graphic expression had gradually condensed, becoming more dynamic, more precise in its rhythm, and more telling in its humor. Consequently, this is the place to speak of the humorous element in Chagall – for no other part of his œuvre is so conditioned by humor as this group of drawings, though indeed it is always present, from the satires of 1906/07 to the circus scenes of 1955/60. Humor is the "salt" that helps to give his artistic expression the soaring lightness and flowing fullness we so admire.

Needless to say, with Chagall it is never a question of merely illustrating verbal jokes. The pictures themselves are humorous in their formal and conceptual contrasts. But they are analogous to verbal jokes, and this analogy enables us to define Chagall's type of humor.

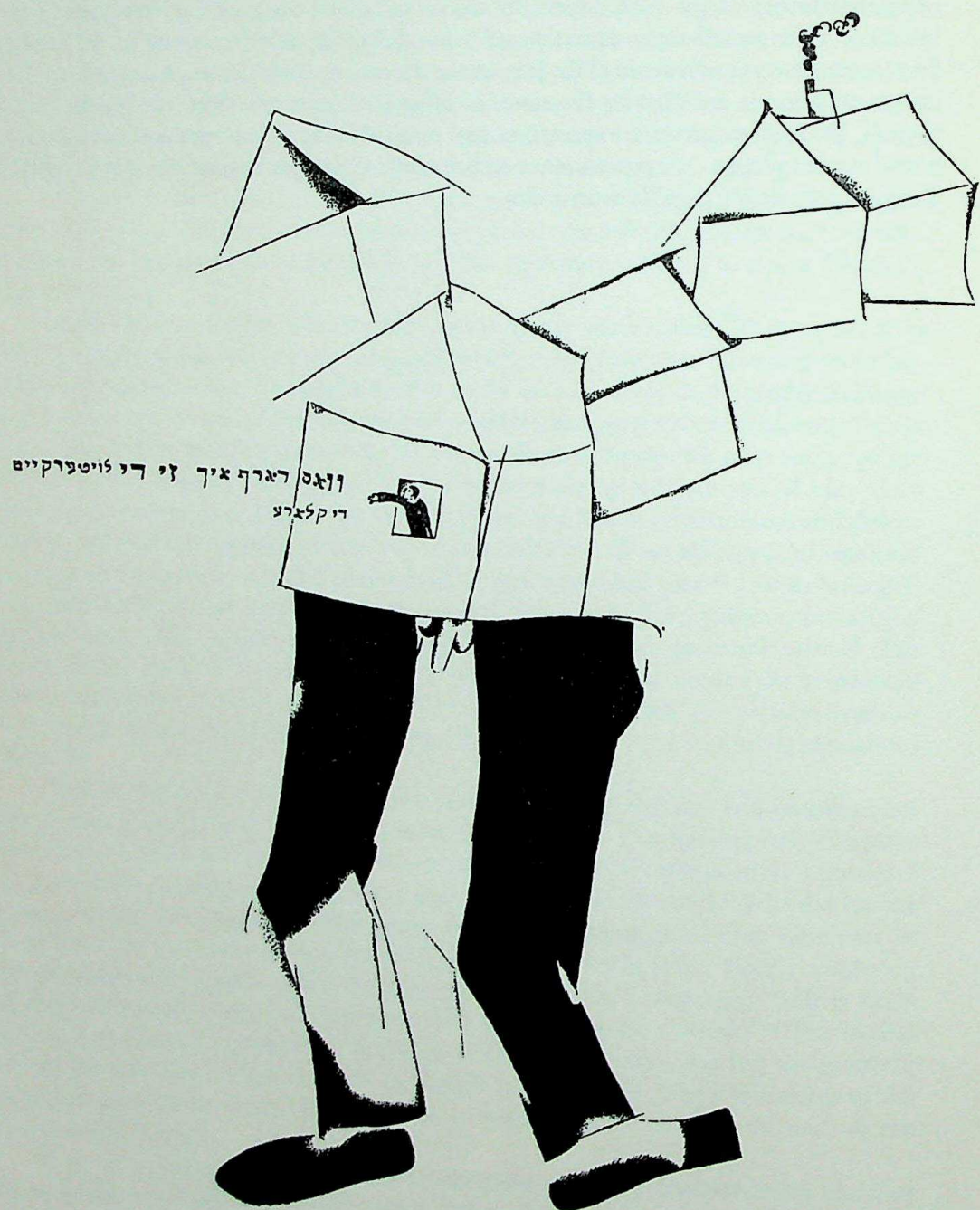
Jewish jokes are quite different from those of any other nation. They stem partly from centuries of speculative education and partly from a peculiar historical situation. The Jews' characteristic, thoughtful humor could not exist without the tension between contemporary criticism of the all-powerful tradition that governs every aspect of their way of life and the inability to modify that way of life accordingly.²³ It serves as a psychic defense in an otherwise unbearable situation by showing up the existence of a far more fundamental inadequacy behind the actual menace of a hostile environment and depreciating the absolute validity of the standards established by an all-powerful tradition in favor of a personally colored ethic suited to each individual case.²⁴ Jewish humor is "not first and foremost a simple defense against the pressure from without, but a fight for the right claim against the wrong one," and so has "far more self-critical than world-critical traits."²⁵ "And despite scepticism, despite distrust, despite the knowledge of the inadequacy of all human interests, yet in the background there always remains a vestige of the prophetic-Messianic dream, though often merely in a faint, secularized form."²⁶

Sholem Aleichem's plays, for which Chagall designed the sets and costumes for the Jewish Theater, draw on the inexhaustible source of this humor. And Chagall's preoccupation with the author and his world may have further amplified the humorous element in his paintings and drawings – though indeed, except for those he did for the theater, less in the typically Jewish sense. Nonetheless, analogy with the best vein of Jewish humor is an essential quality of Chagall's work at that time. When considering the drawings one is put in mind of a joke quoted by Salcia Landmann: "Life is like a shadow on a wall: if you pull down the wall it is gone – the shadow!"²⁷ The logical elements of Chagall's pictures are linked in much the same way, hurling the spectator out of his safe seat on the sidelines head-first into the void. The convention of the common-sense norm is annulled in favor of something far more direct and, in the deeper sense, human.

Like verbal jokes, Chagall's pictorial jokes make game of Jewish tradition, blunting its no longer recognized normative force and at the same time fertilizing it in a new

sense after the modern "existential" fashion. Typical of this is the transposition of the alphabetical mystique of the prophetic cabala in some of these drawings.

Already in his Nister illustrations the graphic form was recognizably assimilated to the shape of Hebrew characters. In *Movement* (p. 17), *Abduction* (p. 279), and *Man with Rifle* (Classified Catalogue, 328) the analogy is far more obvious. But in all these cases we are dealing with human figures, so they are even more like the ideograms of the cabalistic tradition.²⁸ The resemblance is clearer still in the ornamental title for the periodical *Shtrom* (p. 313). Here, an aspect of the cabala derived from the method of mystical perception expounded by the great Abul-Afiya in his *Way of Names* in the thirteenth century²⁹ is combined with more ancient trends of alphabetical symbolism to form a "cosmic cipher system." The letter aleph in the reproduction – it signifies God in visual reality – belongs to an alphabet of this sort.³⁰ When Chagall consciously or unconsciously varied such a form, he did so as he had those of the icons, partly as reference to its sacred-supernatural significance and partly as rejection of its definitely fixed form, always in the sense of the joke about the shadow in which a solemn philosophical proposition is nullified by the reversal of one of its terms. But it is precisely its import, the tension between expectation and nonfulfillment, that – perhaps better than a well-turned phrase – creates an inner emotion which presses beyond objective reality. But that is exactly Chagall's artistic aim.



The Last Russian Period

Chagall moved to Moscow in May, 1920. He was very short of money and lived with his family in a single mean, damp little room. Once Bella tried to sell some of her jewelry but was denounced and held in jail for a time. In 1919 the State had bought a large number of Chagall's works at his exhibition in the Petrograd Palace of Art. Now he found it much more difficult to sell his pictures. He participated in few exhibitions. (According to a report in the press, those works he sent to the *Mir Iskoustva* exhibition in 1922, though mentioned in the catalogue, were not hung.) The exhibition of his murals for the Jewish Theater was held in 1921. All his work for the theater was shown, together with that of Altman and Sterenberg, in a more comprehensive exhibition organized by the League for Culture in spring, 1922.

It is true that until the New Economic Policy (NEP) was introduced, artists received a grant from the State. But Chagall was no longer in favor with the "establishment." His "enemies," Kandinsky, Malevich, and Rodchenko, sat on the commission which decided the grants; Chagall was allotted to the very poorly paid Third Class. The NEP created a new situation by partly restoring a free market economy. The new middle class, far more conservative than their prewar predecessors, would have no truck with anything "modern" and after 1922 there was a resurgence of the *Peredvischniki* style.¹ Thus, "progressive" artists, unless they occupied important government posts, found themselves in an increasingly difficult financial situation. During that period Chagall sold practically nothing and was not even paid for the work he did for Granovsky.

However, the ministry gave him a new post for a while. During more or less the whole of 1921 he was a teacher in the Malakhovska and Third International Besprisorni (War Orphan) Colonies in the country not far from Moscow. He lived with his family in a cottage in Malakhovska and from there sometimes went to Moscow for the day to work in the theater. As remuneration he received the *pajok* – payment in kind, consisting of rice, sugar, dried fish, and, occasionally, even half a cow. It was the pupils themselves who paid him this, for the Besprisorni colonies – an experiment which created a sensation at the time – were organized as self-governing student bodies.

A whole group of intellectuals had gathered in Malakhovska. They included Engel, who composed the music for *Dibbuk*, and the writers Dobrushin, Nister, and Hofstein; Chagall did the illustrations for the latter's *Sorrow* during the winter, 1921/22.²

It was there that Chagall (after a first meeting in the Jewish Theater) formed a friendship with Itzik Feffer, whom he came across again in America more than twenty years later. A photograph of that period shows the teachers and a few of the pupils seated on a staircase; another shows Chagall in a classroom (p. 32).

The youngsters adored Chagall, who worked with them or led their barefoot horde through the fields. After living like bandits amid the most dreadful daily experiences during the years of the revolution, they were completely demoralized and at the outset even stubborn and aloof. "These children had been the most unhappy of orphans," Chagall says in *My Life*. "All of them had been thrown out on the street, beaten by thugs, terrified by the flash of the dagger that cut their parents' throats. Deafened by the whistling of bullets and the crash of broken windowpanes, they still heard, ringing in their ears, the dying prayers of their fathers and mothers. They had seen their father's beard savagely torn out, their sisters raped, disembowled. Ragged, shivering with cold and hunger, they roamed the cities, clung onto the bumpers of trains until, at last – a few thousand among so many, many others – they were taken into shelters for children."³ Chagall roused their enthusiasm for painting and stimulated their talents. For many that meant finding a way back to life. "I loved them," he says. "They drew pictures. They flung themselves at colors like wild beasts at meat. One of the boys seemed to be in a perpetual frenzy of creation. He painted, composed music, and wrote verses. Another boy constructed his art calmly, like an engineer. Certain of them devoted themselves to abstract art, approaching in this way the work of Cimabue and the art of stained-glass windows. I was entranced by their drawings, their inspired stammerings, and this lasted until the moment when I was obliged to give them up."⁴

It may be assumed that the more relaxed, painterly richer style Chagall developed during his last Russian period was connected with this stay at Malakhovska. It can be seen, for instance, in *Man on the Roof* (Classified Catalogue, 331) and *Goats in Garden* (Classified Catalogue, 334). Elements of the sharp counterpoint of his latest drawings are still present, too. But the tensions are attenuated and the mood is modified by the flaky, light, painterly handling. Two oils, *Barn* (Classified Catalogue, 332) and the portrait of the artist's aged father (p. 317), painted shortly before he was run over and killed by an automobile, belong to this cycle. Unlike the murals, the color, applied with the palette knife, is heavy and compact. A few lighter greens, yellows, and reds stand out against the darker tints – tobacco brown, blackish blue-green and blue, and black speckled with white. After the radiant brightness of the murals, the impression is somber in the extreme. These works seem to reflect the great disappointment Chagall suffered at that time. At the end of 1920 he was still full of hope that he would succeed in rousing the forces of true artistic life in the new Russia; now he felt isolated, crying his message to the wind, opposed both by the nonrepresentational avant-garde artists and the adepts of reactionary Neorealism. Now, too, it became evident that the new trend of Marxist educational policy aimed at turning the Russian into a *homo technicus*.⁵ It is impossible to imagine anything further from Chagall's mentality. All this urged him to leave Russia and return to the West. In April the press announced that Chagall would shortly be going away.⁶ His departure did not, however, signify an inner severance. Decades later he felt "as close to Russia and its soil" as on the day he left.

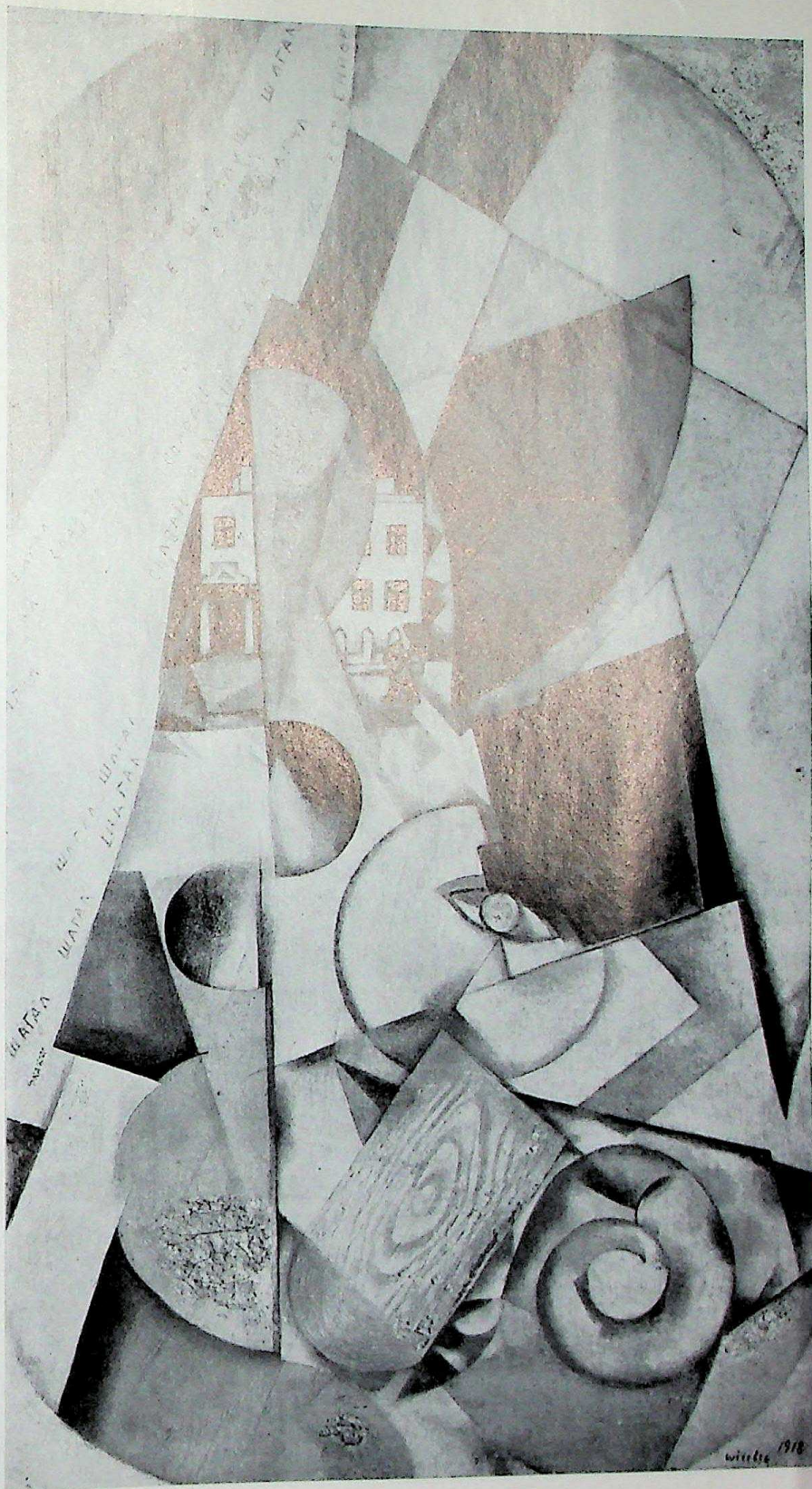
For some time now Chagall had been living in Moscow again, in very simple lodgings at 19, Samotedshnaja Sadovaja. Bella had tried to go on the stage, but a fall during a rehearsal forced her to keep to her bed for months. In summer, 1922, when Chagall was offered the chance to leave Russia, Bella was unable to accompany him. It was several months before she and the child joined him in Berlin.

Lunacharsky obtained a passport for Chagall and the art collector Kagan-Shabshay advanced the money for the journey. The poet Jürgis Baltrusaitis (now a distin-



Profil à la fenêtre · Profile at the Window, 1919





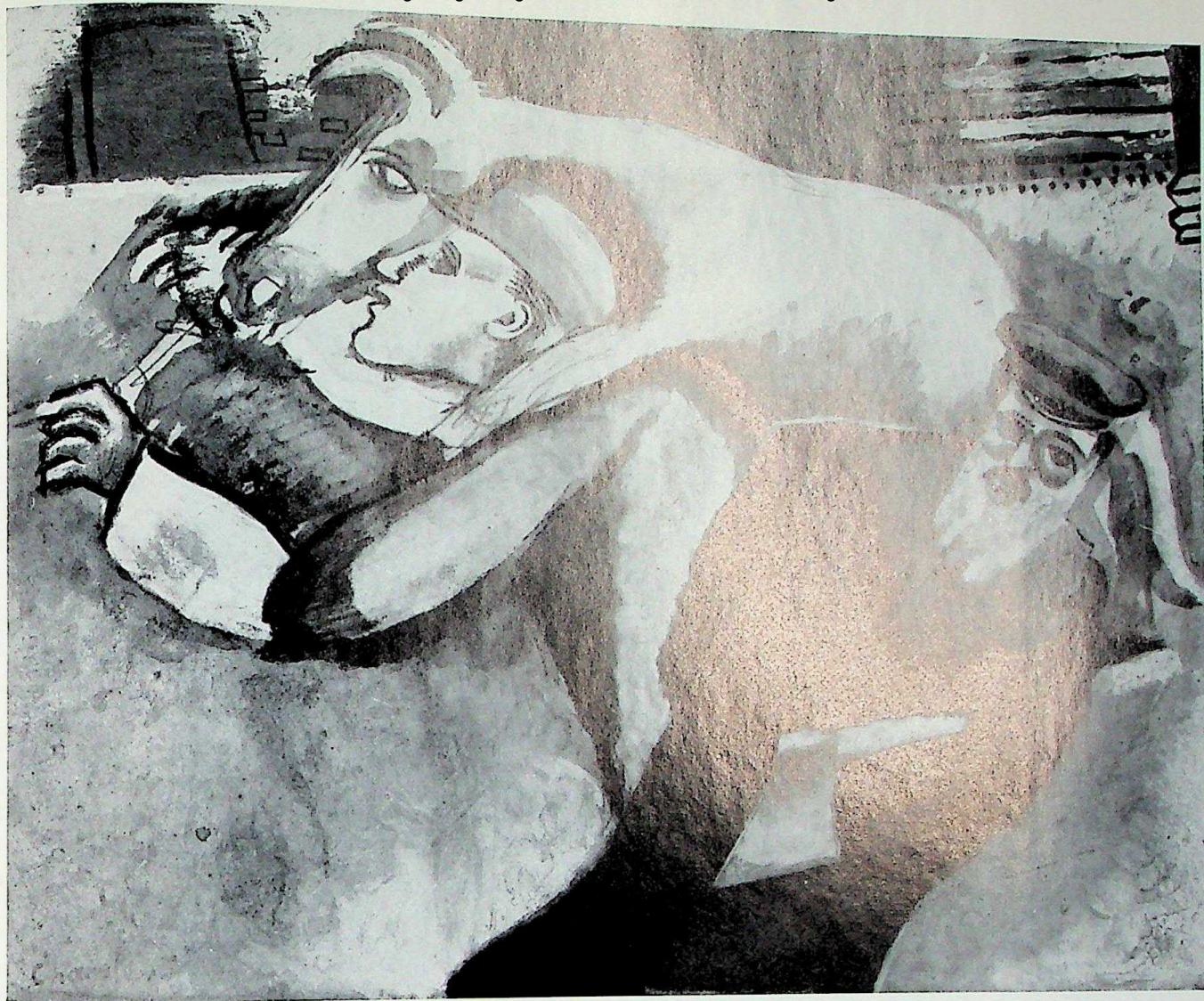
Paysage cubiste · Cubist Landscape, 1919



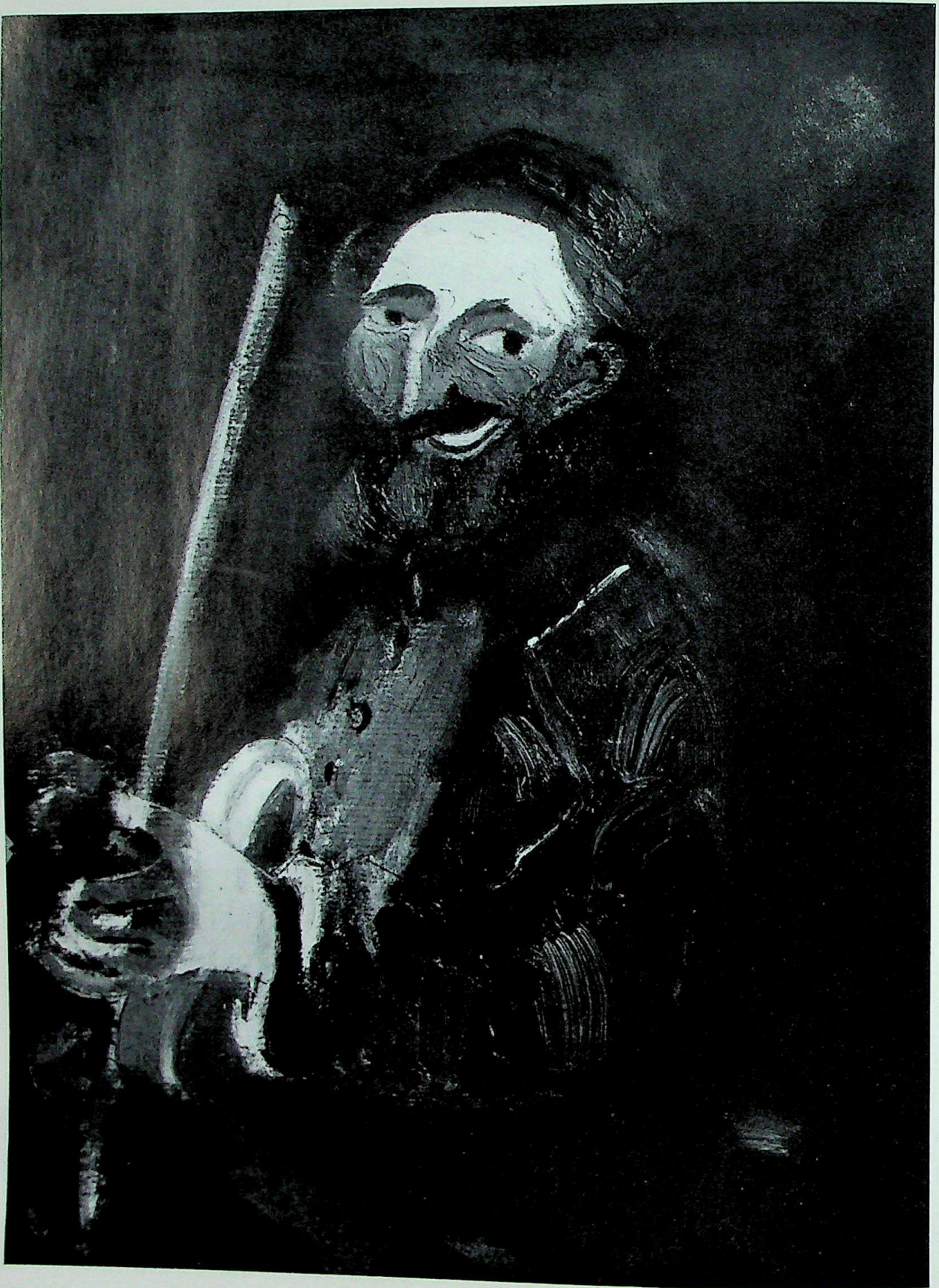


L'Homme à l'oiseau · Man with Bird, 1920/21





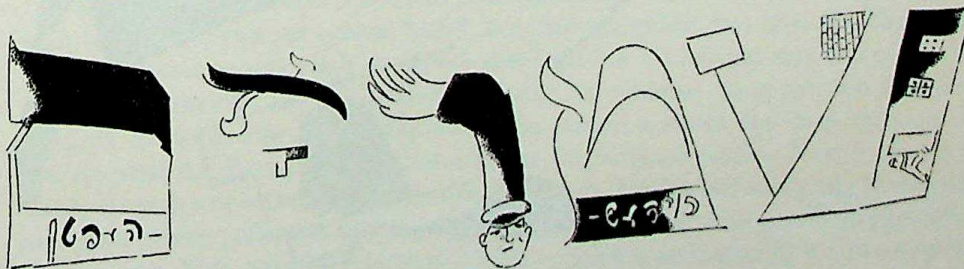
Chez le boucher · At the Butcher's, 1921



guished art scholar, but then Lithuanian ambassador in Moscow) allowed Chagall to send his pictures to Kaunas by diplomatic pouch. Kagan-Shabshay entrusted Chagall with the pictures he wanted to transfer to his brother in Paris; they, too, were forwarded with the others by the same route.

In Kaunas artists and intellectuals who knew and admired Chagall held an exhibition of his works at the Authors' Club. The chief organizers were his old friend Dr. Eliashev and Max Kaganovitch, who later became an art dealer in Paris; at that time he was working as a sculptor. The show included all the paintings, drawings, and projects for the theater Chagall had been able to take with him – sixty-five catalogue items in all.

During the exhibition a soirée was organized in Kaunas at which Chagall read part of a manuscript (entitled "My Life") he had brought with him. In 1911 he had started jotting down details of his childhood; others were added in 1915/16 in the office of his brother-in-law Jacov. In 1922 he took up the story where he had left off, because now, before returning to the West, he felt the urge to record and pass on the story of his life – the road from familiar little Vitebsk to Paris, the hub of modern art, and his years in Russia with his experiences of the revolution and the disappointments that followed. At the time when Chagall started on his journey the manuscript, written in Russian, filled nine notebooks – about three-quarters of the published text.





Berlin

After a short stay in Kaunas, Chagall traveled on to Berlin with all his pictures. It was eight years since he had left the German capital, shortly after the opening of his first one-man show in Herwarth Walden's *Der Sturm* Gallery. Walden had subsequently shown his works in exhibitions held during the war and in all group exhibitions both in Berlin and in other German cities.¹ As a Russian Chagall was an "enemy alien" and Walden's active interest on behalf of his art was proof of genuine enthusiasm and of courage, too. Paintings and drawings by Chagall were reproduced in *Der Sturm*,² and the first *Sturm Picture Book* (1923) was devoted to him.

Thanks to all this, the impact of Chagall's art began to make itself felt in Western Europe. The incredible fantasy that turns everything topsy-turvy, the exotic motifs, the intense colors, could not but evoke a tremendous echo in a revolutionary age. "Expressionism starts with Chagall; he is its ancestor," wrote Boris Aronson some years later.³ Young painters and poets were the first to wax enthusiastic for Chagall's art. We know the deep impression his pictures made on Max Ernst⁴ and the poem "To a Drawing by Marc Chagall"⁵ that Kurt Schwitters wrote after seeing the reproduction of *The Drunkard* in *Der Sturm*. In 1917 Georg Muche dedicated to Chagall a drawing with all sorts of motifs borrowed from him,⁶ and some of Heinrich Campendonk's works too show traces of his inspiration. His pictures were bought by many collectors and after the war his name was famous in all progressive circles. As a matter of fact, nobody knew what had happened to the artist himself. An impostor took advantage of this to take up his abode in Dresden under his name. Nobody there had ever seen the real Chagall, so the stranger was entertained by all the leading go-ahead citizens of the town. After touching them all for considerable sums, he simply disappeared.

Shortly before the end of the war Ludwig Rubiner had written to Chagall, "Come back to Europe, you are famous here." It is not surprising that after his disappointments in Russia he was ready to answer that call. But his journey was also connected with the pictures he had left behind in Berlin. In summer, 1919, as soon as Russia resumed relations with the outside world, he started a search for them through the International Art Bureau of the Narkompross, but without success. Now in Berlin he was faced with a new situation. Since 1914 Herwarth Walden had sold part of the works to various private collectors and part – including six large oils and a great many gouaches – to his wife, Nell, who had sufficient means to form a collection of the *Sturm* artists

and, indeed, to keep *Der Sturm* afloat through the financial hazards of the war years. Nell Walden was Swedish and so the "Russian's" pictures had been made over to her also, with a view to putting them out of reach of the German police. Walden heard nothing of Chagall until 1922 – despite the investigations by the International Art Bureau – so he deposited the proceeds of the sale with a lawyer.

When Chagall arrived in Berlin, Walden offered him that sum, but meanwhile there had been an inflation and the monies had lost all but a symbolic value. Chagall felt that this sort of payment robbed him not only of his money but also of an important part of his œuvre. Walden finally offered him one million Reichsmarks in compensation – at the very time when a single picture was auctioned at Gurlitt's for one hundred million. Walden also refused to tell him who had bought the pictures. So Chagall sued him before the supreme court, which ordered him to name the purchasers, besides increasing the amount of compensation, but rejected Chagall's demand that his pictures be returned. The case dragged on for years, while mutual friends in Paris and Berlin made unsuccessful attempts at mediation. In 1926, when Chagall wanted to sue for full compensation for his loss through inflation, his lawyer persuaded Nell, who had divorced Herwarth Walden in 1924 and was remarried to Dr. Heimann, a physician, to cede some of the works to the artist in exchange for a renunciation of all his claims against Walden. As a result Chagall regained possession of the three oils *To Russia, Asses, and Others, I and the Village*, and *The Poet*, as well as ten gouaches.

It is humanly comprehensible that after abandoning his claim Chagall still felt resentment against Walden. A man with his direct, concrete notion of property could not possibly understand so abstract a phenomenon as inflation. His entire œuvre left behind in Germany had disappeared and the proceeds had shrunk to nothing. What hurt him most was not to know where the pictures were, for despite the decision of the court he was unable to obtain any details from Walden on that point. It was as if his artistic past had vanished, especially as a year later he found his Paris studio empty and the pictures exhibited in Amsterdam in 1914 had been sold there, though the proceeds never reached him.

Chagall, who was soon joined by Bella and the child, remained in Germany from summer, 1922, to autumn, 1923. In Berlin, the family lived first in an apartment on the Kantstrasse procured for them by their faithful friend Dr. Eliashev; later they moved to the Pariserstrasse, then to 29, Weimarerstrasse, Charlottenburg, and finally to 6, Spessartstrasse, Wilmersdorf. They broke their stay in Berlin with a few weeks in the Black Forest (probably in spring, 1923) and in Thuringia, at Bad Blankenburg (in July, 1923).

In an interview with Edouard Roditi⁷ Chagall used very colorful terms to describe the Berlin of that period. "After the war Berlin was a kind of caravansary where all those who shuttled between Moscow and the West met. I found the same sort of atmosphere in Montparnasse until 1930, and again in New York between 1943 and 1945. But in Berlin one felt like living in a dream, sometimes a nightmare. Everybody wanted to buy or sell pictures, and a roll of bread cost a couple of millions. In the Bavarian quarter there were almost as many samovars and countesses who practiced theosophy or adored Tolstoi as there used to be in Moscow. In the cellar restaurants on the Motzstrasse one saw more generals and colonels than in a garrison town in tsarist Russia – except that in Berlin they worked as cooks or dishwashers. And never in my life have I seen so many miracleworking rabbis as in Berlin in 1922, but also never so many Constructivists as at the tables outside the Romanic Café where the great poetess Else Lasker-Schüler wandered from one table to another like a dethroned queen or a prophetess."



Father, 1921

Chagall's best friends in Berlin were Dr. Eliashev, Chaim Bialik, Pavel Barchan, and Frida Rubiner, the widow of the poet Ludwig Rubiner, who had died early in 1920. Among the artists with whom he had more or less superficial contacts were Moishe Kogan, George Grosz, Archipenko, Karl Hofer, Jankel Adler, and Ludwig Meidner.⁸ Frida Rubiner translated the monograph by Efross and Tugendhold from the Russian, and not long after other shorter studies on Chagall's art appeared in both German and French. He soon formed connections with a number of dealers. The Van Diemen (later Lutz) Gallery organized two exhibitions of his works, one in 1922, the other early in 1923. He was also in touch with Flechtheim, Curt Valentin, and J. B. Neumann. But it was his meeting with Paul Cassirer and the manager of his gallery, Walter Feilchenfeldt, that had the greatest impact on future developments.

Cassirer planned to publish Chagall's memoirs illustrated with etchings by the artist himself, and Walter Feilchenfeldt undertook to translate the text from Russian, in collaboration with Bella Chagall. But his unstudied style proved quite intractable, and a German version was only feasible after – indeed, a long time after – Chagall had re-elaborated the text with Bella for translation into French. However, nonpublication of the book was quite unimportant compared with the fact that the project led Chagall to take up etching.

The etchings for *My Life* (Classified Catalogue, 342–346) are the first prints he ever produced. That it was in Germany, the classic home of graphic art, that Chagall discovered this new field of creative activity has an inner significance and gives his stay in that country – though it yielded such a small crop of paintings – an importance all its own.

Feilchenfeldt put Chagall in touch with the well-known etcher Hermann Struck, author of *The Art of Etching*. Struck gave him the first hints he needed but took care not to cramp his development in any way. The prints prove how independently from the very start Chagall approached what for him was a totally new medium.

The portfolio entitled *My Life* issued by Cassirer comprises twenty etchings.⁹ In them Chagall has depicted his parents (Classified Catalogue, 344) and grandparents, his childhood homes (Classified Catalogue, 342), the birth of his brother and the ensuing fire, his Talmud teacher, and his first love affairs. All but a few – a self-portrait with the house of his birth on the artist's head; another as painter at his easel (after a drawing of 1914); the wedding; the grave of his father and mother – refer to the childhood section of his memoirs. In these exceptions the link with the text is looser and it is easy to discover the transition to the series of etchings executed immediately after – *Lovers on River Bank* (Classified Catalogue, 346), *The Musician* whose instrument merges with his body (Classified Catalogue, 345), *The Rabbi*, *The Motorist* carrying his vehicle on his head, and *Promenade*, a new version of the motif of 1917/18. So it was only at the start that Chagall pursued the plan to illustrate certain passages in the text, perhaps only so long as there was a question of bringing out the book.

These etchings can be classified in various groups. In the first, which comprises *Old Jew* and *Pokrova Street*, the stroke is still restrained and uncertain, as if the artist was groping his way in the new medium. In the second, with *The Fire* and the first state of *Wedding*, the linear arrangement of all the elements, based on the same principle as the stage sets of 1920/21, is already more decided. The needle stroke grows more confident and achieves purely linear solutions, as in *Birth*, *Lovers on a Bench*, and *Beside My Mother's Tombstone*, where the sparse strokes in the white space form stressful accents. In another group the drawing is equally sharp but larger and reinforced with dry-point hatching, as *Grandfather's House*, *House in Pestkovatik*, and *House in Vitebsk*. Next come the works in the geometrical style – *Grandfather*, *At the Easel*, and *The Stroller*, as well as *The Greeting*,¹⁰ a sheet that does not belong to *My Life* but is linked

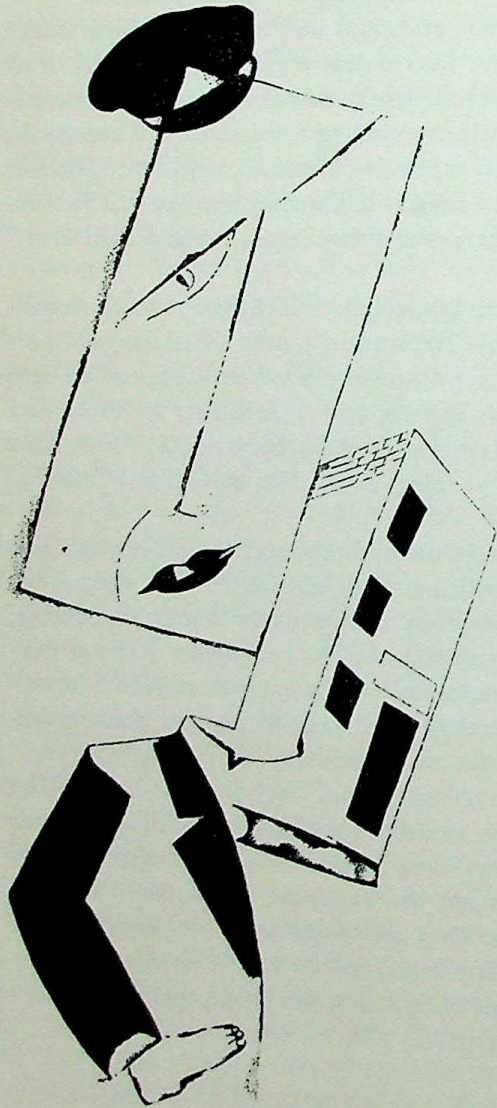
with the drawings of Chagall's last Moscow period in which architecture and figure are combined in free association. The relationship between contour line and painterly hatching becomes increasingly close, as instanced by a self-portrait, *Mother and Son* (Classified Catalogue, 344), *Father*, and *At the Gate*. Painterly values are even more stressed in the enchanting final state of *Wedding* and the three sheets – *The Dining Room* (Classified Catalogue, 343), *Grandmother*, and *The Talmud Teacher* – in which Chagall made marks like worm holes by sticking the needle in the plate, thus heightening the tonal tension of the chiaroscuro. These are followed by the large figures of the supplementary series. *Father's Grave* occupies a place apart for it is the only one in which the first contour drawing is etched and then completed with painterly dry-point drawing.

This series of etchings demonstrates the stylistic range of Chagall's art at that time, from pure linearity, first found in the sketches for the Gogol stage sets of 1919, through geometrically articulated composition, in which color or chiaroscuro play their part, to works conditioned entirely by painterly values, which recall *Father* (p. 317) and *Barn* (Classified Catalogue, 332) of the last Moscow period. There is obviously no proof that this classification in groups tallies in every case with the chronological order. Be that as it may, since the etchings were all executed within a few weeks, the different stylistic trends must be viewed as polar possibilities within a single creative period, as will also be the case – in a ceaseless to and fro – during the years to come.

Though the etchings are closely linked in style and motif with previous works, yet the medium itself constitutes an advance into a new territory, as Chagall never tires of insisting. "The stroke in drawing and the stroke in etching are fundamentally different," he says. Work on the plates involves overcoming a resistance and impressing the artist's will on the material. This gives the expressive impulse a new dimension that favors the evolution toward painterly values already initiated in the last Russian pictures. "Precisely in 1922 I was mature for that; everything comes at the proper time," says Chagall.

During those same months he executed lithographs which he drew on transfer paper and then had translated to the stone.¹¹ He worked mostly in chalks, and here too the soft medium fostered the change over to painterly values. This can be seen most clearly where he resumed a theme of his Russian years – as in *Over the Town*, *Man with Pig*, or *The Acrobat* (the last two based on motifs of his large mural)¹² – or drew figures angled like those in the works of 1920/22, as in *Man with Cane* (Classified Catalogue, 350) or *Boots*.¹³

Painterly values are still more dominant in other sheets, such as *Self-portrait with Goat*, *The Butcher*, and *Goat by Night* (Classified Catalogue, 349),¹⁴ with their sharp contrasts of brilliant white – obtained by coating with gouache – and smoldering, nocturnal black, matching both the stormy rhythm of the movement and the fiery fantasy of the motifs. These "painted" lithographs are just the opposite of such "drawn" ones as the portrait of Bella and the self-portrait,¹⁵ so close in their sharp characterization to the pencil drawings of the Berlin period, which seem so amazingly "German" and differ entirely in atmosphere from everything Chagall did before and after. The impact of the German environment can also be sensed in the cooler coloring of the few watercolors (Classified Catalogue, 339–341) done in Berlin and in the Black Forest. Akin again to the "painterly" lithographs are the explosive woodcuts (Classified Catalogue, 348) executed in Budko's studio. They are "white cuts" in which, unlike conventional woodcuts, it is the ground that is printed, not the line. With this technique lines and hatchings pierce the black like flashes of lightning and broad, gouged grooves shine in the darkness like daubs of bright paint.



France 1923-1941

Avenue d'Orléans

In August, 1923, Chagall obtained a French visa and reached Paris on September 1. This marked the beginning of an entirely new chapter in his life and work. In many respects he found in the French *ambiance* the same stimulation as between 1910 and 1914. Now, as then, all creative impulses were fanned to a flame by the ozone of Paris. "The French miracle was repeated," wrote Raissa Maritain in her account of Chagall's return. In Paris he once again found "the spiritual air of freedom in which the artist's personality is heightened" and in which it "finds its constant form."¹ But Chagall was no longer the young painter he had been in 1910, filled with the urge to discover a new means of expression, to do something different from what had been done before. That urge had already been fulfilled in his work and from a solitary voyage of quest in the strange region of the spirit had developed into tangible, visible form and color. And that work had won admiration and fame. But it was not only the difference in the painter's position that distinguished his second arrival in Paris from his first. More important still is the difference in the sort of contacts with life that sprang from his artistic activity.

The works Chagall produced in solitude during his first Paris period reflect reality in all its immediate entirety, as only a young man can feel it. The truth of his art in those years is metaphysical. It was only on his return to Russia that he came to grips with his fellow men. That exerted an important influence on his world on two different levels – as the background to his experience and as the field of his activity. On the latter level the decisive factor was the hope aroused by the revolution. Chagall imagined that the revolution aimed at giving creative forces validity in life itself. It would, he thought, offer the possibility of creating, out of the social upheaval, that more perfect reality in which man could assert himself in freedom. That, however, was but a dream. The discrepancy between the political and the artistic revolution was soon apparent. So when Chagall gave up the political "stage" for the real theater, his creative imagination was no less preoccupied with social problems and human life in town or country, in brightness or gloom, pursuing the narrowest interests or the most utopistic illusions. This still pervades his later illustrations for Gogol. At that same time, though, Chagall found a new field of artistic activity in nature. This broadening of his interests corresponds to an inner growth, a gradual compenetration of the "world" by the fundamental artistic process through which spiritual force finds material expression. This approach to nature can already be observed in the works of Chagall's last Russian period. But it developed completely in France and is responsible for the new aspect of his art after 1923.

Chagall's wife and daughter joined him in Paris some weeks after his arrival. For the first few months they lived in a damp room in the Hôtel Médical, 28, rue du Faubourg St. Jacques. But early in 1924 Chagall gave up that room to Eugène Zak in exchange for his studio at 101, Avenue d'Orléans (now Avenue du Général Leclerc). There he lived from 1924 to 1927.

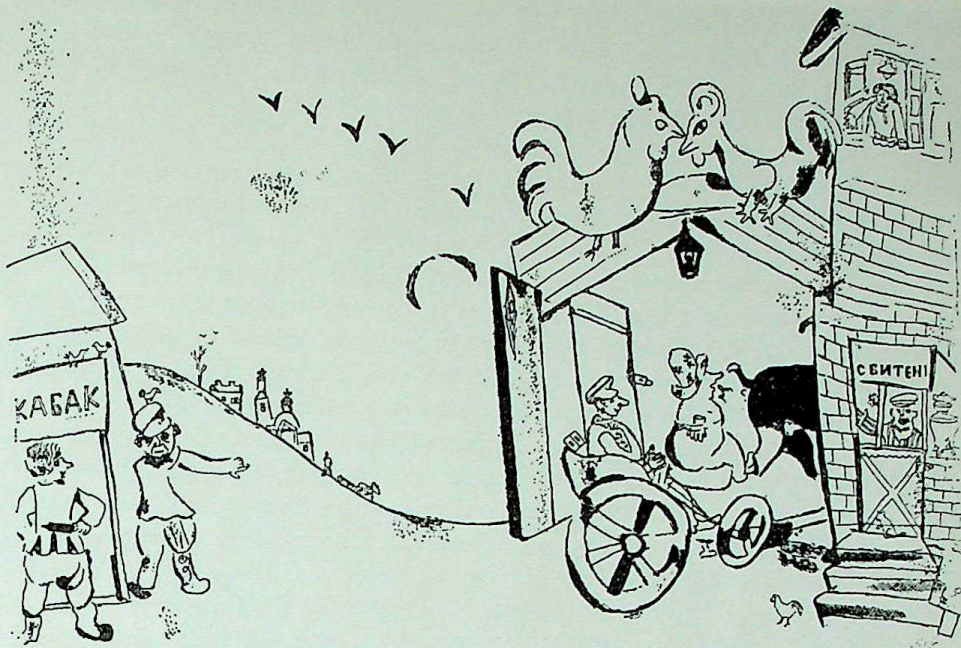
The famous photo of 1924 (p. 34) shows a corner of the studio with Chagall in his broad-striped overall, Bella in the dress we know from the portrait with the carnation, and little Ida carrying her doll and its parasol. Pictures of the Russian period – *The Praying Jew* of 1914, *The Birthday*, and *The Poet Reclining* of 1915, *Blue House*, and *Gray House* of 1917, besides a gouache after the oil painting *I and the Village* – hang on the Persian-patterned shawls that recall *Birthday* and *Window* of 1915. All this and the many other cloths and cushions created that enchanted oriental atmosphere that must have fitted in with the idea his Parisian contemporaries had formed of Chagall. The painter himself, reclining on the sofa in a languid pose, matched that image to perfection. Gone are the tension and strain of his last years in Russia. All seems relaxed and happy, as if enclosed in a magic circle.

While still in Berlin Chagall had received a letter from his old friend Blaise Cendrars. It said that Ambroise Vollard, the famous art dealer and publisher, was anxious to meet him. In Paris they soon got in touch and Chagall suggested Gogol's *Dead Souls* for illustration and started work on the first etchings at once. This was no haphazard choice, for in *Dead Souls* Chagall saw the Russia he had known, with all its misery and magnificence, elation, and despair. His own experience, too, namely his initial triumph and subsequent disappointment in the years of the revolution, the broadness and narrowness, the extravagant idealism and paltry meanness of the Russian world, are summed up for him in the famous novel. Since 1917 Chagall had included themes from Gogol in his work – from *The Traveler* to the stage sets and costume designs for *The Inspector General*. From all these sprang the human comedy of the pictures for *Dead Souls* (Classified Catalogue, 351–357).

Now Chagall proved himself a born illustrator. In *My Life* the relation of picture to text was different, chiefly because he had written the latter himself. The visual image is superimposed on the written word and, so to say, absorbs it. That justifies the publications of the etchings without the text. Instead, in the large illustrations he did later for *Dead Souls*, La Fontaine's *Fables* (Classified Catalogue, 532–536), the Bible (Classified Catalogue, 589–601), and *Daphnis and Chloe* (Classified Catalogue, 910–914) the situation is different. The picture stands in a precise relationship to the text. If, however, we compare the later books with *Dead Souls* we never find image and word so perfectly balanced as in the illustrations for Gogol.

These etchings do not serve merely to adorn the book or at most to render the impact of the text, as, for instance, those of Bonnard, Matisse, or Picasso, to mention only the greatest illustrators of our century; they are a version of the story in pictures, parallel to the text but never a repetition of the text. Chagall found in the poetical substance of Gogol's novel his own Russia, without sentimentalism or folklore but full of a human reality that furnished the inspiration he sought.²

With verve and tenderness, with the heartiest humor and the sharpest satire, the etchings³ tell the story of the trickster Chichikov, who bought on the cheap serfs who, though dead, had not yet been struck off the official lists, in order to pledge them on the basis of those lists. We follow the hero from the time he enters the town to his ignominious departure – at the inn, on his trips to the landowners, at the governor's ball. Some of the pictures which describe the localities, especially at the beginning (Classified Catalogue, 351), deserve to be studied in every detail; observing the others is almost like taking part in the action. Chagall had already endeavored to achieve this pictorial



evidence in the theater and had succeeded in doing so to some extent in his works for the stage. So, in this way, too, *Dead Souls* is a product of his Russian years. The literal statement is almost medieval in its textual truth. Thus, when a landowner boasts, "When I have roast pork, put the whole pig on the table, when mutton, I want to see the whole sheep, when roast goose – the whole goose,"⁴ all three dishes appear on the table in a row.⁵ With the same "literalness" Chagall shows us the Widow Korobotchka's huge featherbed as a veritable mountain of pillows.⁶ In the picture the literal details are placed one next to the other like fragments of objects in a collage. For instance, in *On the Way to Sobakevich's* (Classified Catalogue, 352) Chichikov, happily asleep in his coupé, the drunken coachman talking to himself, the whip, the three horses, the streaks of rain, the trees, a boundary post. . . . This pictorial idiom, which is already hinted at in the associative compositions of Chagall's prewar period and is clarified in his works for the stage, becomes still more significant from now on. From the very start it had been closely linked with the spatial structure of the pictures. For it was the formal and symbolic concurrence of separate elements that in Chagall's early Russian period shattered the naturalistic convention of space and led to the construction of the large pictures he painted in Paris. In his works for the theater the closed spatial structure opened up and made way for a freer, more comprehensive movement. There once again the pictorial elements were the centers from which the construction derived its form, but in a far more fluent and airy fashion than before. This spatial structure is also that of the Gogol etchings.

Observing the magnificent character portrayals in the etchings – Selifan, the coachman, round as a beer barrel;⁷ mellifluous Manilov;⁸ the impudent, crafty steward;⁹ moaning Korobotchka rolling her eyes;¹⁰ the "bear" Sobakevich (Classified Catalogue, 355) – the costume designs of 1919/20 for *The Inspector General* and the action studies for the performance then planned seem like preliminary studies for these works. Chagall has not caricatured the sly stupidity of these peasants and provincial worthies any more than Gogol did. Their weaknesses are not peculiarities they can shed at will and which

are therefore worth criticizing; so, the humor of the portrayal does not depend on a comic discrepancy between vision and imagination. On the contrary, those weaknesses are the gauge that indicates the level of life in the characters and their portrayal is a means of grasping their humanity in its elementary fullness and color. So they act before our eyes – Chichikov and Sobakevich, Nostrov and Pliushkin, Selifan, and Petrushka – enmeshed in all their worries and misfortunes, their tricks and calculations, and yet life in all its vehemence pervades them like a mighty current that branches out into a thousand channels.

The one hundred seven full-page plates for *Dead Souls* were produced between 1923 and 1925, more or less in the same order as the story. In style they resemble the illustrations for *My Life*, though now dry point has been replaced by etching. As in Berlin, the rhythm, fragmentary at the start, becomes gradually broader. Compared with *My Life* the painterly expression has a vaster range: the shadings are more finely graded and the blotchiness that already appears very forcibly in the Berlin dry points has been developed into a differentiated graphic medium. Chagall uses flexibly rounded and wiry strokes; regular hatchings and others that condense in coal-black areas; smudged dots and dotted areas, and once the dotted texture produced with a roller. The foliage of the trees in *Pliushkin's Old Garden* (Classified Catalogue, 357) delicately shimmering in the light, the brilliant white in the aquatint *The Doorkeeper Refuses to Admit Chichikov*,¹¹ and the unrestrained contrast of values in *The Cold*¹² demonstrate the range of painterly expression in Chagall's graphic work at that time.¹³

The painterly fullness of the later Gogol etchings would be unthinkable without the paintings of the same period. Chagall took up painting again as soon as he arrived in Paris. One of the reasons was that there he had a proper studio, which he lacked in Berlin. But Paris was also linked with the memory of his creative activity ten years before. Nonetheless, where painting was concerned he found himself living a curious interlude. The œuvre of half a lifetime lay behind him, already famous and admired; but he had access to only a small fraction of it. Most of his pictures were in Germany; some had remained in Russia; and his Paris studio in the "Ruche," which he had left full of small works in 1914, had been looted at the beginning of the war. Yet to make a new start he needed his old works, the imagery he had invented. That was his property, to which he owed his fame, and in Paris there was a demand for those inventions. Up to a certain point it was to equip himself with what he felt his "own" that he now painted the old pictures a second time, either from memory, with the help of photographs or other reproductions, or, occasionally, from the originals. Accordingly, they may be termed new versions, variants, or replicas. But in all three cases the painter reveals an extremely close tie with his own imagery and a determination to dispose freely of it after a fashion that contrasts with our modern notion of the uniqueness of a picture.¹⁴ For Chagall the motif has an intrinsic value of its own and can therefore, in an almost medieval sense, be separated from the individual achievement and utilized again and again. Needless to say, the impact of the contemporary stylistic phase and the stylistic transposition of the motif vary according to whether a picture is a replica, a variant, or a new version of a former work.

The replicas were painted directly from the originals, as for instance *The Birthday* and *The Praying Jew*. The Russian version of the latter – a work of particular significance for Chagall on account of the subject – belonged to the collector Kagan-Shabshay, who after the revolution wished to transfer it together with other pictures to his brother who was living in Paris at the time.¹⁵ Chagall took it with him when he left Russia. But in Paris, before handing it over to the collector's brother, he painted for his own use two new versions which differ from the original only in details. He did a similar replica of *The Birthday* (p. 259) in 1924.¹⁶



Les Maisonnnettes rouges • Little Red Houses, 1924





Bella à l'œillet · Bella with a Carnation, 1925





Vie paysanne · Peasant Life, 1925





L'Ange à la palette · Angel with Palette, 1926



The variants are not quite so true to the originals. Since in most cases Chagall painted them without having the originals before his eyes, he transposed the old motif into a new rhythm and a new color scheme though probably, as a rule, that was not his intention. These variants, which were executed between autumn, 1923, and well into 1926, are part oils, part gouaches. Some are linked with the great ensemble of the Moscow murals, for instance *The Green Violinist* (p. 295) and a small version of *Introduction to the Jewish Theater*. This latter, which was entitled *The Acrobats*, was repurchased many years later by Chagall, worked over, and finally cut in pieces; still extant are two fragments known as *The Circus* (Classified Catalogue, 752) and *The Harlequins* (Classified Catalogue, 751). Other typical variants are *The Violinist* of 1923, after the oil painting of 1911, *I and the Village* (Classified Catalogue, 359), *Over the Town* and *Over Vitebsk* (Classified Catalogue, 361), all three of 1924, *The Cattle Dealer*, and another version of *I and the Village*, *The Pinch of Snuff* (Classified Catalogue, 358), all of 1925, and *Feast Day*, year unknown. In style these variants lie between the painter's contemporary phase and that of the originals. In other works, too, the resumption of old motifs resuscitated the stylistic attitude of previous years. Thus the work on new versions of Russian pictures may well be partly responsible for the "classical" quality of a few large paintings executed in 1924 and 1925, for instance *Double Portrait* (p. 339) and *Bella with a Carnation* (p. 327).¹⁷ On the other hand, a comparison of the originals with the variants shows with what urgency even here Chagall's new mentality sought stylistic expression. Mostly the rhythm of the composition is freer, the form more open and laxer. Thus, compared with the original, the second version of *The Cattle Dealer* gives the impression of an airy ballet dusted with color like a butterfly's wing. In general the color now becomes livelier and more radiant, as instanced by the cobalt blue of the church roof in *Over Vitebsk* and the yellow in the background of *The Pinch of Snuff*. The "new" color can also be observed even where Chagall has partly worked over an old picture; this is most evident in the yellow sky behind the figures in *Double Portrait with Wineglass* of 1917/18 (p. 275). It was this new force of color that finally deprived the old motifs of their significance. As a result they disappear almost entirely by 1927.

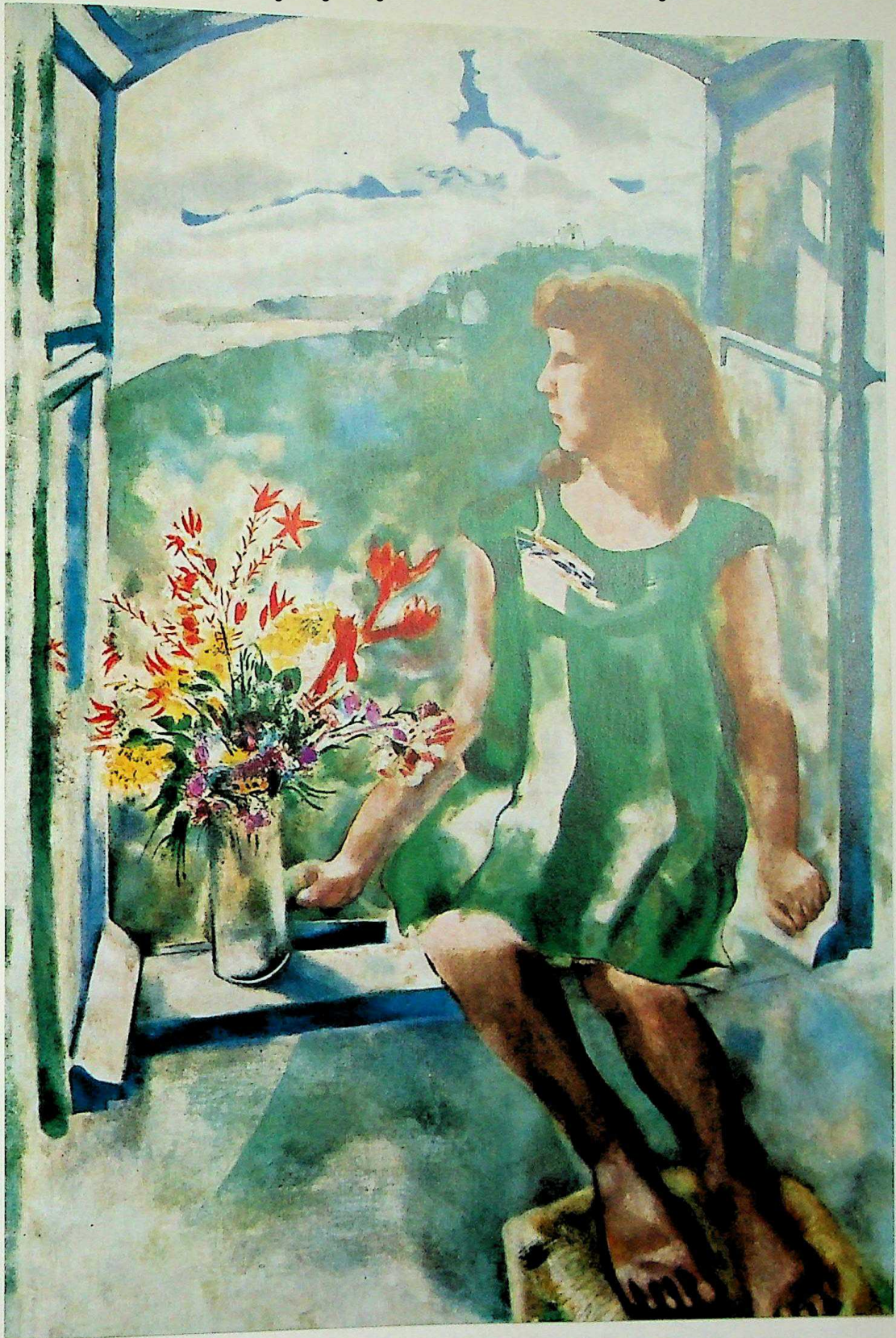
Even before that, however, they underwent a change of character in new versions of old pictures. It is true that *The Musician* (Classified Catalogue, 364) derives in its details from the earlier large *Green Violinist* (p. 295), which in turn repeats the motif of the mural of 1920 (p. 282). In both we find, arranged round the central figure, the houses, the fence, the bird on the tree, the rampant animal, the little man gripping his violin by the throat, the other letting his trousers down, and the third raising his arms to the sky. But the modification from the flat, luminous handling in the large picture to the full, granular texture of the small one; the rounding of the sharp, angular forms; the change from narrow to broad canvas and the altered proportions of the figures that canvas encloses, are accompanied by small but typical modifications of the motifs. In the new version the mood tends to familiarity and intimacy: it does not seek to detach itself from the warm, terrestrial level. Friendly smoke rises from the chimney of the house. Earthy-warm too are the close-set motifs, the dense color, and the granular texture.

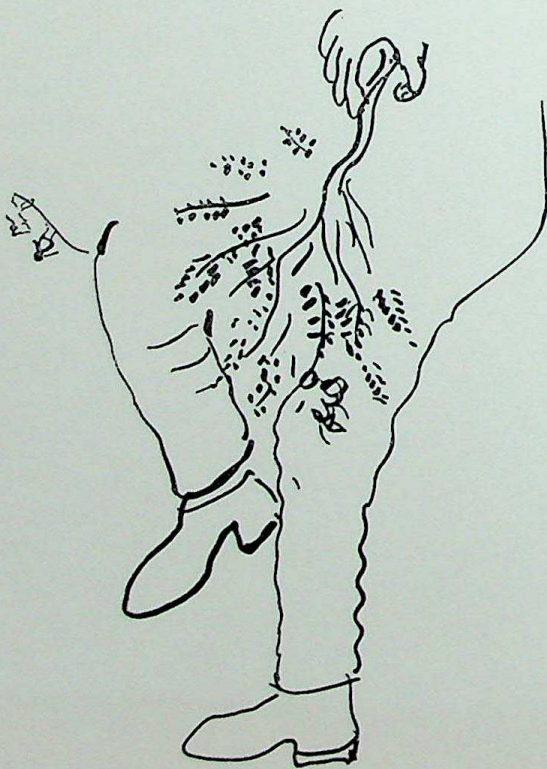
Many of the small paintings are akin to the first etchings for *Dead Souls*. Indeed, it was Chagall's preoccupation with Gogol's novel that brought the Russian small-town motifs to the surface once again. But there may be a parallel with the situation that existed in 1910. Then, too, on arriving in Paris, Chagall first fell back on the motifs of his native land – very likely to satisfy his need to insist on what was "his own" in contrast to what was alien to him. Then too his paintings and drawings owed their character to the vehement outbreak of a new vital artistic force roused by Paris. In the new Russian scenes the "earthiness" does not signify heaviness or oppression. It

expresses instead a new love of life, kindled by the smell, the taste and the touch of things. What life there is in the bright lemon yellow, the brilliant vermilion, the emerald green, the ultramarine! What happiness in the tender, feathery foliage of the trees! The man on the chimney after the etching for *My Life* (p. 325), the barefoot figure gliding over the crooked shanties (Classified Catalogue, 373), the scene near the house that recalls the motifs of the prewar gouaches – they all render a homely sphere full of the all-too-human humanity which belongs to Chagall and now blossoms out again under a wave of new, peaceful, vital happiness.

This equilibrium of mind and matter is due first and foremost to Chagall's renewed contact with Paris. There he found a peaceful atmosphere, room to work, and an audience. He had opportunities to show his pictures in Paris herself,¹⁸ in other European cities, and later in New York as well. Paris was the meeting place of art lovers and dealers from the four corners of the earth. And in Paris too there were many who remembered the "heroic" years before the war. Friends old and new, writers, and painters. The circle in which Chagall and Bella moved at that time included Robert and Sonia Delaunay, Maurice Raynal, Jeanne Bucher, Florent Fels, Jacques Guenne, Georges Charensol, the writers Ivan and Claire Goll, Gustave Coquiot, Louis Marcoussis, Lakhovski, and Simon Lévy. In spring, 1924, Chagall celebrated his little daughter's eighth birthday by bringing together friends and acquaintances in his studio, among them Bakst and the ballet critic André Lévinson. He was also in touch with other people he had known in Russia before the war, for instance with Vinaver, who had played an important part in the counterrevolution and was now living in Paris.

The major new factor in the intellectual life of Paris at the time of Chagall's return was Surrealism. From 1922 on André Breton and his friends took an increasingly clear stand against the mere continuation of anarchical Dadaism, and in 1924 the group closed its ranks around the *First Manifesto of Surrealism*, which appeared at that time. The appeal for the liberation of the imagination from the fetters of bourgeois morals and rational calculation, sounded in the *Manifesto* and in all the other pronouncements of that period, recalls in many ways Chagall's basic attitude before the war. For that reason the pictures he painted between 1911 and 1913 appear to anticipate Surrealism. It was natural for the Surrealists to try and get in touch with him, and during those first months in Paris Max Ernst, Paul Eluard, and Gala called on him with an invitation to join the group. But, as Jacques Lassaigue rightly remarks, the moment when he might have done so was already past.¹⁹ Although Chagall felt that Surrealism confirmed the basic trend of his art,²⁰ he was no longer the artist he had been in 1911 and had set his sights on a totally different target. He also found the artistic form of the movement too foreign to him, too arbitrarily directed at breaking through the limits of consciousness, too literary. For the whole inner situation of the Surrealists, who all belonged to the generation of the nineties and, unlike Chagall, had to overcome a mass of occidental tradition before reconquering the "lost" region of the soul, was different from his. What offended him most was the "automatism"²¹ that occupied a decisive place in their theory and practice especially during the early years. That is why the mission of the three Surrealists was doomed to failure. For all their agreement with Chagall on fundamentals,²² what separated them from him was stronger still at that time. This explains why they soon began to criticize his new work. For they now suspected him, as Breton wrote later, of "mysticism."²³ But, as Chagall once said in this context, "I was apparently considered a mystic. But what is mysticism? The birth of a child is also mystical."





The Encounter with the French Landscape

What now caught Chagall's fancy was nature, light, and landscape. "I want an art of the earth and not merely an art of the head," he told Florent Fels.¹

Already during their first winter in Paris the Chagalls often went out to the country, to the Ile Adam on the Oise twenty-five miles from the city. They took long walks with Robert and Sonia Delaunay, who spent every weekend there. In April, 1924, they stayed at Ault, a seaside resort in Normandy. "We are silly and happy here," they wrote to the Delaunays. In June they went to the island of Bréhat off the north coast of Brittany. There, from a top-floor window, Chagall painted the view of the houses and trees with a promontary crowned by a lighthouse stretching out to sea (Classified Catalogue, 377). In another picture his daughter Ida is sitting on the window sill with a vase of summer flowers by her side (p. 335). The light that falls on the child, on the flowers, and on the wall behind the windowpane is overbright, its virulence enhanced by the chalky white sheen on the blue of the sea and its reflections. All seems bathed in this light emerging from it fresh and young. It fills the air outside the window; inside the room it dances like quicksilver in every corner and casts a glittering spell over the flowers. The luminous cobalt blue of sky and sea has a more acid coolness and acts as a transition to the water green of the little girl's frock, contrasting sharply with the sparse but brilliant touches of red and orange of the flowers with their bright green leaves.

In this light-flooded picture Chagall grasped the reality of the French landscape. "For him," as Lionello Venturi says, "even the French countryside in all its variety was an object of love."² The picture is the starting point of a long series of works in which he renders his experience of nature directly in painting. It too is a window picture, like those painted in Vitebsk in 1909 (Classified Catalogue, 22), in Paris in 1913 (p. 207), and near Vitebsk in 1915 (Classified Catalogue, 239). The same fundamental motif occurs in a host of oils and gouaches from 1924 to the present day. The window is the boundary between indoors and out, the opening in the wall through which the eye escapes into the distance, but which one can also shut in order to turn one's gaze inward. Chagall was not fond of working "out of doors." But it was not practical grounds alone that determined his preference for the window picture. It fits the particular situation of the artist who never gives "the outside" a loose rein but relates "inside" and "outside" to each other as in a parable.

A sketch for *Ida at the Window* (Classified Catalogue, 378) is still extant. It is pervaded by the same sea brightness as the definitive work. But a comparison of the two shows how Chagall modified and composed the arrangement of the natural elements, broadening the figure of the girl, enlarging the bunch of flowers, raising the skyline of the promontory above the girl's head. Where the landscape alone is framed by the window, as in *The Window* (Classified Catalogue, 377), the actual scene is less extensively modified. Though this picture is full of the peculiar glint of sea and sky and the foliage shines like silver in the bright light, the landscape remains a cutout. For his encounter with the landscape to produce an allegory of the relationship of soul and world, Chagall nearly always required the intervention of figures or flowers, of something near before the distance – for his problem was not the relation between the structure of his field of vision and the structure of the world, as formulated by Cézanne, but the relation between the inmost soul and the spiritual forces without. So it is only through a nearness, with which the soul is in direct contact, that the distance is clearly grasped.

The vibrant light Chagall found in Brittany is also reflected in the mood of the Gogol etchings he did in summer, 1924 – *Chichikov's Visits to Manilov*, *Madame Korobotchka*, and *Nozdrev* – and a long series of oils in which the paint is thickly applied. The delicate flickering of the chiaroscuro in the etchings, produced by close-set needle pricks or the texture of the roller, corresponds to the luminous effect of the granular pigment in the paintings. Toward autumn, the isolated, heavy brushstrokes become more forceful. The vibrant rhythm of dabs and dots in *Flowers* (Classified Catalogue, 375), which recalls the technique of the girls and flowers of 1910/11, gives way to a freer, more vehement movement that drenches the picture like a colored spray (Classified Catalogue, 376). The Russian houses and the wide-eyed animals are still there along the edge, but the predominant motif is now the flowers. No longer are they neatly arranged side by side like separate magical entities, as in the large picture from Brittany; instead they are plunged in a wilderness of plant life. The girl by the tree or the mass of flowers is included in the crowding growth and the mysterious fabric of the vegetation. In all these pictures the coloring, though darker and more nocturnal, has an autumnal richness; the leaves and petals gleam like gems against the dark-red ground. The same style is revealed in the etchings (*Chichikov's Visits to Sobakevich* and *Pliushkin*). *Pliushkin's Old Garden* (Classified Catalogue, 357) is almost a transposition in black-and-white of the wildly vibrant vegetation of *The Girl in the Tree*.

Also dated 1924 is the large *Double Portrait* (p. 339) of Bella and Marc. The style, characterized by large planes with clearly outlined forms and delicately modeled volumes, is very different from the painterly style of the small pictures. It is linked with that of the variants of works of the Russian period. The position of the two figures can also be compared with Russian models, especially the "classical" pairs of lovers of 1916 (p. 261 and Classified Catalogue, 246–248). Here too we see the couple in profile, drawn with all the clarity of a medallion – an expression of pure, lofty beauty. Here too the sitters are endowed with eternal, Apollonic youth. Yet despite the close affinity, the mood is different. The dark ground, unlike the cool green or gray, has a protective warmth; and the roses in Bella's lap, though drawn with classical stylization, are full of primeval natural force. One also senses in the bright, open faces a more complete sympathy with the joys and pains of the world. A warm humanity enriches the first starry pictures of pairs and loads them with a tender vitality without troubling their purity. It makes the new version of the motif far more touching. Chagall's newly attained feeling for nature blossoms out in its coloring curbed by the classical design, but for that very reason imbued with a peculiar, sustained urgency. The delicate green, red, and yellow in the background; the yellow and green on the white beret; and the green,





red, and lilac on the palette rest like reflections of a bright external light on the tender love poem.

In winter, 1924/25, Chagall produced other works with the same classical flatness. With Bella and Ida he spent a few months at Ile Adam. There in early spring he painted the cool, calm landscape with the distant village seen through the bare branches of the leafless trees, and Bella searching for the first wild flowers in the undergrowth (Classified Catalogue, 379). It was probably about the same time that he painted the imposing picture of *Bella with a Carnation* (p. 327).

In 1923 Delaunay had painted a portrait of Bella as a beautiful woman of great charm in tender blue and rose.³ Chagall's picture may be considered as his response to that challenge, for Delaunay's portrait had roused his extraordinarily vivid artistic-human jealousy. Comparison with Delaunay's painting elucidates the essence of Chagall's work. For the Frenchman, who was investigating the structures of the visual, the portrait was a marginal production. He painted it with the forms of the contemporary stylistic phase but with the mentality of a traditional portraitist, at once clever and sympathetic. Chagall, instead, used the woman in the dark dress with turned-down collar and cuffs to create one of the most monumental female portraits of the century. The personal element has disappeared and even the delicate touches that surround Bella's image in the *Double Portrait* have been omitted. In all Chagall's œuvre the only picture that can compare with *Bella with a Carnation* is *My Fiancée in Black Gloves* of 1909 (p. 80). In both works the sitter's eyes are fixed on the distance, careless of what lies just before them. In both Bella is not firstly betrothed or beloved, wife or mother; she is a woman – in fulfillment of one of the highest possibilities of human nature, before all the various "vocations" that stem therefrom. In one, the young girl, in the other, the mature woman; there the beginning, here the middle. But in both Chagall has endowed the female portrait with a magic power, making it the direct and life-defining expression of the eternal feminine.

The theatrical touch that was already visible in *My Fiancée in Black Gloves* is still more evident in *Bella with a Carnation*. Not, however, in the sense of deception and disguise, but as a heightening of the human sphere in the essential paradigm. In this context Alain Jouffroy spoke of the "solemn, almost Hamletic style" of these pictures.⁴ Impressions of the Louvre contribute to the effect. Certain details – the white and black contrast of collar, cuffs, and dress, the flower in Bella's hand and the crimson of the background – recall Mannerist portraits; and the whole posture reminds one in particular of Pontormo's *Stonecutter* in that museum. Once again the encounter with older art becomes an important factor and accompanies Chagall's stylistic development during the next twenty years.

Other periods in the country resulted in pictures with rural motifs. Through Florent Fels, who owned a house at Septueil, Chagall and Bella became familiar with the landscape between the rivers Seine and Oise. They finally rented two rooms from the village constable, Guy, at Montchauvet, not far from Mantes-Gassicourt, where they spent a few weeks at various times in 1925. In those days Montchauvet was a hamlet in hilly country dotted with small woods, with cows, pigs, and farmyards full of poultry. There they lived the simple life in the rooms with the towering featherbeds, the wreath of orange blossom under a glass dome on the chimney piece, and the photograph of Monsieur Guy as a soldier in World War I, with a broad ribbon on the breast of his tunic.

The pictures with rural motifs painted in 1925 may be divided into various groups. *The Watering Trough*, of which two versions are extant – one upright (p. 326) and one almost square – still really belongs to the Ile Adam cycle. The motif derives from a gouache of 1912 (Classified Catalogue, 107). The square version has adopted it almost line for line; in the other, a rooster has been added. A third, perhaps earlier, version is the only



lithograph Chagall executed in Paris at that time (for Jeanne Bucher).⁵ The two figures jut out like adjacent gargoyles on a cathedral roof, the woman emphasized by the huge arch of her rump, the pig in a more natural pose. A fleeting inspiration unites man and beast, presenting them like creatures of the same rank. The absurdity of the juxtaposition makes it still more striking.

This man-and-beast theme now once again becomes particularly topical, as evidenced by the small new version of *I and the Village* (Classified Catalogue, 359). But Chagall played some variations on that theme, as in *Peasant Life* (p. 329), one of the fundamental works of that period. Here he has abandoned direct juxtaposition: the young man stands by the gentle beast's huge head and feeds it carrots. This pacific familiarity bridges the "gulf" between man and beast and so deprives the motif of the force it possessed in Chagall's earlier pictures. But symbolic unity is now achieved in a different way. In the elementary quality of the color itself, in the coalescence of its matter, and in the delicate blending of its fluid we sense that nature which embraces man and beast alike.

Peasant Life was followed by *In the Country* (Classified Catalogue, 383), a delicate pastoral scene. Figures and houses are arranged in space still more freely than in *Peasant Life*, no longer tied to the old basic motif. But both pictures are flooded with the same luster produced by the delicate, vibrant texture, the gradation of the more or less thickly laid on pigment, and its white-shot radiant brightness.

These pictures echo Chagall's reaction to country life at Montchauvet. Small gouaches show us the village, for example, the church and the red house on the street (Classified Catalogue, 380). Everywhere the handling is painterly, vivid, spontaneous, and fluent. In the large paintings the houses are transformed, as in *Peasant Life* and *In the Country*, into Russian painted cabins. But the little figures that people them have lost the four-square, earthy stability of the peasants of 1924. They also have been filled with the restless life of the color and given a certain delicate airiness. Some rise into the air; others are simply suspended above the ground, like the youth with the book in his hand and a bird on his head by the window in *Schoolboy* (Classified Catalogue, 382). In these works Chagall often returned to the subject matter of bygone years, as when he painted a replica of *The Carter* of 1911. We also find isolated motifs taken from older works: for instance, in one small picture the harlequin from *Kermesse*, the Jew with the sack from *Over Vitebsk*, and the flying horse and cart from *My Life*. But all are bathed in the tender mood of the new style.

What is really new, however, is Chagall's reaction to flowers. No longer are they mere isolated supports for the bright colors, as in the Brittany works, or part of a luxuriant vegetation as in autumn, 1924, but fragments of nature that reflect the soft, homely light of his native land. Chagall even goes so far as to set his bunches of flowers in the middle of the rural scene, or directly on the street amid farm carts and passers-by (Classified Catalogue, 385). In *Still Life* (Classified Catalogue, 384) one of the two bouquets is supported by the capped head of a peasant caryatid – to prevent its being mistaken for a bourgeois-naturalistic still life. In these pictures the "Russian" motifs are rustically colorful, irradiated by the magical white of the bright sky.

In a group of pictures that was probably painted later (Classified Catalogue, 391-393) the bunches of flowers occupy still more space, dividing the background into various sections which are reduced to isolated motifs framing the flowers. Small winged beings, genii embodying natural forces, and other figures float in the air; one flies right through the thick of the bouquet as if it were the sky. Chagall spent a long time on many of these works, picking them up and putting them aside again. This explains, for instance, why the *Flowers* in the window (Classified Catalogue, 392) are handled differently from those painted at Montchauvet.



Totally different from the foregoing is *On the Donkey* (p. 328), an enchanting parable of the fraternal confidence of man and beast. The girl's dress is embroidered by the bright forces of the vegetable kingdom; her brother, the donkey, is carrying her off. The homely cabin with its fence is now but a familiar resting place. The tree grows out leftward from the cabin toward the light-filled open space. The whole picture is a tissue of magic light which embraces heaven and earth. Thus the girl is at once blossoming nature and spiritual bride.

While Chagall was working on these pictures he also produced a large part of the etchings for *Dead Souls*. Some of them reveal an obvious stylistic affinity with painting. A comparison with *On the Donkey* makes it easy to understand the use Chagall made of aquatint in some of the later sheets. The vibrant brightness of *Escape in Nature's Garb* (Classified Catalogue, 354) and the delicate play of light in *Troika in the Evening*⁶ are akin to the sheen that floods the painting. The etchings *Bella*,⁷ and *Apparition* (Classified Catalogue, 475) after oils done in Russia, and the two self-portraits, with the smile (Classified Catalogue, 477) and with the grimace (Classified Catalogue, 476), also belong to the context of the Montchauvet group. Conversely, motifs of the etchings find their way into the paintings – for instance, Chichikov's journey in the window picture *Village Carnival*.⁸

In all probability Chagall finished the etchings for *Dead Souls* in autumn, 1925.⁹ The last groups of these etchings comprise not only the delicate aquatints but also the "savage" sheets, like *The Cold*¹⁰ and *Our Hero Wanted to Be Ready* (Classified Catalogue, 356), which are dominated by the violent, biting stroke.

Vollard was enthusiastic but in no hurry to get on with the publication of the book. When he died in 1939 the etchings for *Dead Souls*, together with those Chagall had executed for the *Fables* of La Fontaine and the Bible, were still unused and it was not till after the war that Tériade published them in book form. Vollard found it more

important to urge the artist to produce a new work than to busy himself with something that from the artistic point of view was already complete.

But before dealing with this new venture a word must be said about the lesser graphic works Chagall produced in rapid succession during those years. Some isolated sheets – *Acrobat with Violin* (Classified Catalogue, 474), *Self-portrait, Smiling* (Classified Catalogue, 477), *Self-portrait, with Grimace* (Classified Catalogue, 476), *Apparition* (Classified Catalogue, 475), *Bella*,¹¹ and *Three Acrobats* (Classified Catalogue, 480) – repeat old motifs.¹² Some copies of these were worked over with watercolors.¹³ In 1926 Chagall illustrated his friend Marcel Arland's novel *Maternité* with five etchings (Classified Catalogue, 478) whose style recalls those for *Dead Souls*, though they lack the sharp accents and the mood is milder and less polemic, in keeping with the atmosphere of the rural *ambiance* in which the novel is set. But there is no real inner accord between text and picture. In *Les Sept Péchés capitaux* the etched illustrations perform a different function. Here Chagall's fanciful burlesques – they too have the same graphic style as the Gogol etchings but with a new playful-humorous, amiable-fantastic tone – provide the ground-base for the texts dedicated by different authors to each of the deadly sins.¹⁴ A small frontispiece for Paul Morand's *Ouvert la Nuit* of 1927 belongs to the same group.¹⁵ Instead, the drawings done by Chagall for Gustave Coquiot's *Suite provinciale* are already pervaded with the verve of the Lake Chambon gouaches.¹⁶ The novelty here is not the use of drawings for book illustration but the free style of the drawing itself and its incorporation in the typographical arrangement. This matches to a tee Coquiot's sensually dense, effervescent style. The image seems to stem from the rhythm of the text quite naturally, yet always a surprise, and thus to clothe the tale with a wild, sparkling, vivid radiance.



The Cycle of La Fontaine's *Fables*

Chagall's love of the country and his new brotherly feeling for animals were the decisive factors in the choice of the next work that Vollard commissioned him to illustrate. For it was at Chagall's suggestion that the publisher decided in favor of the *Fables* of La Fontaine.

These *Fables* count among the masterpieces of French literature. They are studied as classics in French schools and the admirable clarity of La Fontaine's lyrical idiom shows the French language in all its beauty. That is why Vollard's decision to have such a "classic" illustrated by so typical a "romantic" artist, and one of Eastern origin to boot, roused such passionate antagonism in France. The subject was even aired in the Chamber of Deputies. In his introduction to the various exhibitions of the gouaches for the *Fables* Vollard replied to his critics and explained why he had selected Chagall of all men to illustrate them.¹ La Fontaine, he said, did not invent the material of his *Fables* but utilized it to create socio-psychological exemplars for seventeenth-century France. "The specifically oriental element in the fabulist's sources – Aesop and the storytellers of India, Persia, Arabia, and even China – from whom he borrowed not only the themes but often the very names and atmosphere of his new works, gave me the idea that an artist whose birth made him quite familiar with the magic of the Orient could not but produce a plastically sympathetic rendering."² "On the whole, I said to myself, the illustrators of these *Fables* have mostly suppressed this or that and given prominence to less significant nuances. Some saw in La Fontaine merely a pleasant storyteller; others, the detached observer of the human comedy; these, a dissatisfied man with a gift for caricature, a dilettante with dregs of smug morality; those, the poet of the picturesque in nature and of the episodes of rural life, a satirist, a painter in words, a painter of animals. They all narrowed his scope, reducing him to one or other of these viewpoints, as if they were unable to understand that he was all this at once and a great deal more. They cheated him of his most essential trait – the profound unity that underlies his colorful multiformity. In my opinion at least, not one has had the idea of bringing to the fore the at once magical and tangible, poetical and prosaic quality of the 'comedy in a hundred acts' constituted by his fables and made us feel that an artist has clothed the inspirations of a great poet with his magic spell. That is why I thought it desirable and feasible to give La Fontaine's work a less literal and fragmentary, but more expressive and synthetic, interpretation. In my opinion, one can only demand such a

rendering from an artist of temperament, an artist with a creative talent bursting with pictorial ideas."³ "Now if you ask me: 'Why Chagall?' my answer is, 'Simply because his aesthetic seems to me in a certain sense akin to La Fontaine's, at once sound and delicate, realistic and fantastic.'"⁴

Since Chagall's work had latterly become so incredibly colorful, he had the idea of illustrating the book in color instead of black-and-white. He wanted to treat the subject in gouache and a whole team of etchers, including several winners of the Prix de Rome, under the leadership of Maurice Potin, were to have prepared the plates after the fashion of eighteenth-century colored prints. Chagall worked on the gouaches during 1926 and 1927.

The experience of country life at Montchauvet had been the point of departure of the new theme. But now, before getting down to work, Chagall felt the need to deepen and widen his knowledge of plant and animal life. So he and his family spent most of 1926 away from Paris; they stayed in spring at Mourillon, near Toulon, and later in the Auvergne. Chagall's first encounter with the triumphal luminosity of the Mediterranean led to a still greater transparency; the Auvergne, to greater density and fullness.

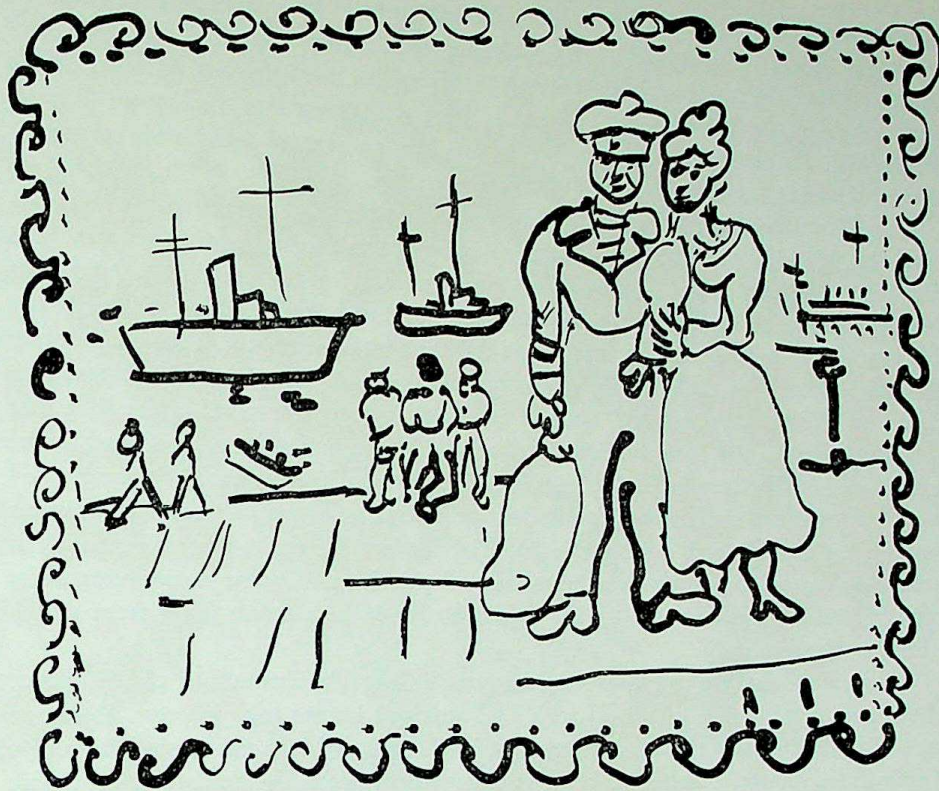
In 1926 Mourillon was still entirely outside the town in which it is now embedded, a fishing village with a few farmhouses and small pensions. In one of these, La Reserve, close to the Fort Saint-Louis, the Chagalls stayed with Georges and Marguerite Duthuit-Matisse. From there the painter also took a trip to Nice. It was his first sight of the Riviera, where he was later to make his home.

Chagall was overwhelmed by the brightness of the sea. His Breton pictures were already permeated by overbright, chalky-cool reflections. But the Mediterranean affected him differently, as a triumphal song of color in the vast, luminous space. He was also thrilled by the bunches of flowers Bella brought home from market day after day. Their dense, pure, bright colors served him as a link with the landscape. In many of his pictures a bouquet is silhouetted against the sea on a chair, a small table, or the windowsill. Delicate panicles, campanulas, and the great white calyces of arum lilies stand out against the thick foliage, bearers of light that also reflect the brightness of the distance. All is shot through with white – not like the blinding snow of the *Double Portrait* or the delicate cloudiness of *On the Donkey*, but like the primordial substance that illuminates the colors. In these pictures the sea itself is indicated by a few sparse motifs – bits of nearby coastline, a distant promontory, sailboats; once the whole landscape of the coast from Mourillon toward the east with all the houses, gardens, and rowboats on the shore (Classified Catalogue, 397). In one picture Bella is sitting on a terrace overlooking the sea; in another she is lying on the beach in the posture of the girl with the fan (Classified Catalogue, 396).

Sailors are part of the Toulon scene. Chagall painted them with their girls, clasped in a tight embrace (Classified Catalogue, 394), surrounded by the bright light waves of the sea air. Besides these he did gouaches for the *Fables* in which the sea is filled with the white lines of the waves (Classified Catalogue, 418). The masses of flowers and the bright light of the Mediterranean also provided the inspiration for a series of large pictures, such as *Bride's Bouquet* (Classified Catalogue, 398), *Lovers under Lilies* (p. 330), and *Lovers with Flowers* (Classified Catalogue, 402).⁵

Chagall worked on these pictures for quite a while and the last two, in particular, reveal stylistic peculiarities that continue far beyond the Mourillon cycle.

In 1926 Chagall spent a few months in the Auvergne, mostly on Lake Chambon. There he lived with his family in a house on the village square, facing the church. In several gouaches we find the view from his window with the characteristic steeple, the Hôtel de la Poste, and the other houses on the square (Classified Catalogue, 406),



Chagall 1923-4
à Toulon

as well as other angles of the village (Classified Catalogue, 403), and the surrounding countryside (Classified Catalogue, 405). There are very few other places outside Vitebsk where Chagall did so many landscape studies, which shows what a close affinity he felt for the rustic world he discovered there at that time.

Indeed, the number of works, mostly gouaches, executed at Chambon, is quite enormous. Besides the landscapes, there are farmyard scenes, a horse being shod, a cow being milked (Classified Catalogue, 413), harvest scenes (Classified Catalogue, 414), a herdsman pasturing his cattle (Classified Catalogue, 412), little Ida sitting back-to-front astride a donkey (Classified Catalogue, 410). Chagall also painted cottage flowers, great masses of panicles, and tightly packed bunches on the windowsill (Classified Catalogue, 406).

All these pictures show the same cursory, vigorous handling. The brushwork has lost the vaporous quality of the previous year and become extremely forceful. The drawing is done with the brush which the artist uses to place accents in a sharp rhythm, to dab thick flecks of paint next each other on the sheet or scatter the pigment over the whole surface. The vibrant medium renders both the urgent force of vegetation and the great, calm power of animality; it expresses the sensually felt, elementary presence of heaven and earth, of tree, flower, beast, and man.

Like a seismograph the brush senses the rhythm of the living being and it is amazing to see how precisely the handling succeeds in rendering the characteristic traits of foliage, of flowers in a vase, or of a cow's hide. But the descriptive-narrative element

is no more than the framework in which Chagall unfolds his nature parable. What we see in the picture is animated matter, pulsating with forces tranquil or turbulent, and radiating the brightness of life. Whereas in Mourillon the light was reflected in the pure colors of the flowers, here it seems to have withdrawn into the essence of plant and animal. This makes the colorfulness of the details still more than before an expression of the paradoxical equation of matter and energy.

At Chambon Chagall did some thirty gouaches for the *Fables* in which he developed the whole range of his brushwork with particular magnificence. The color fills the forms, streams in broad arteries and condenses in cloudy complexes. Here it is densely opaque, there transparently luminous. The brush designs fluent contours and fine hatchings; it dabs, thrusts, and sprays the pigment on the sheet. Thus the painting becomes lustrous or dull, rough or smooth, damp or dry, feathery or leathery. The variety of this "natural history" is quite amazing. It is not the moral of the fable that Chagall brings to the fore, but the familiar relation to animals that is echoed in the text. Since his first stay in Paris Chagall's animal symbolism was based on the age-old relation of man to beast; now, instead, the primitive sense of the animal story transpires through the narrative as symbolic idiom.⁶ But the symbolism itself remains latent: it is the psychic region — in which the encounter with the animal, the participation in its meaning and life has its roots — that is activated, not the obsolete significance of the animal symbolism itself.

Animal stories are not the only themes of Chagall's illustrations of the *Fables*. About one third of the total deal with La Fontaine's human tales in verse. Here one finds reminiscences of the Gogol etchings, but transposed into the mysterious reality of primordial nature. The human beings emerge from out the night, as out of a chthonic flood, a sea of both salutary force and oppressive power. Their bodies have lost the nervous levity of the peasants painted the previous year and have become heavy, clumsy, and earthbound. Their broad, big-mouthed, popeyed faces express a coarse sensuality. This primitiveness should be understood as a rendering of archaic-spontaneous love of life. In some cases the models were probably the peasants of Chambon, as in the boy with the cow (Classified Catalogue, 417), whose face rivals the cow's muzzle in vital denseness. But Chagall's pleasure in sensual power matched his own joviality and eagerness to enjoy life. The liberty and success he found in France, the sense of his own powers, and the discovery of a joy-giving world of light and color, lent his life a vital elation that makes him say today: "That was the happiest time of my life."

The Chambon style prevailed in the works produced in winter, 1926/27, and a great part of the year 1927, which include the drawings for Coquiote's *Suite provinciale*.⁷ Needless to say, Chagall's style had no uniform trend but was determined by subject and environment, by the impact of a new landscape or a different light. One can distinguish two large groups, and the works of a delicate nature with finely sprayed color and a strong emphasis on line and texture may be contrasted with those dominated by the violent flow of the pigments.

Pairs of lovers are the major theme of the first group, in a formulation that already appears at Chambon and recalls the tender Russian pictures of lovers of 1914/15 (Classified Catalogue, 468). The light, vibrating in the hatched ground and the finely sprayed color, clothes the lovers in a delicate aura. Another version is more nocturnal (Classified Catalogue, 467). There is the same sensually evident eroticism as in the pictures of seamen painted at Mourillon, but it is now elevated to the dignity of a nocturnal rite, as though the action was a mystery of vegetation.

The motif of *The Walk* (Classified Catalogue, 470) intertwined in this way derives from Chagall's first Paris period, but the dark color scheme of red, blue, and

Flowers in Mourillon,
1926



green and the warm rural atmosphere give it a curious plantlike intimacy. Chagall worked over the picture in 1929, altering the youth's expression and adding fine leaf motifs that cover the timber walls of the houses.

Another group equally delicate but still more saturated with the filigree of bright light reflections recalls the textile motifs of 1920. Here too Chagall has used imprints of fabrics with delicate lacy patterns. They clothe the young woman bathing a child (a replica of the gouache of 1914, p. 257) and the young man on a chair behind whom the goat is stretching out its tongue (Classified Catalogue, 462). Playful, luminous ornamentation is also in evidence in the gouache of an old man carrying a goat on his shoulders (Classified Catalogue, 464). Akin to the foregoing is the picture of three acrobats (Classified Catalogue, 488), which is also a replica (of a gouache of 1913/14), but is now the starting point of a new and far more fertile preoccupation with the circus.

During the second half of the year 1927 Chagall did a number of large flower pieces – *Chrysanthemums* (Classified Catalogue, 401), and *Red Flowers* (Classified Catalogue, 508). Here, unlike the true flower pieces painted at Mourillon, the flowers are no longer set in a bright empty space but in their proper atmosphere created by their scent and their mysterious charm. The experience of Chambon enhanced the painterly quality of these works, making the transitions more fluent and gradual.

These delicate works contrast with a larger group of "savage" ones which continue the painterly impetus into the Auvergne cycle. Some have rural motifs inspired by the rustics of Chambon; some are gouaches for the *Fables*; some are replicas of older models in the new painterly technique. The earthiness, natural force, and warm mystery of the Auvergne works conjured up memories of Vitebsk. And so we have a whole series of "Russian" pictures which, though a continuation of the series that has never been interrupted since 1923, have a peculiar tone of their own.

One of the first, *The Entertainer*, a Gogol motif, is now radiant in bright gold. The wedding scene (after *Poetry*) refers back to the theater murals, as does the etching *Three Acrobats* (Classified Catalogue, 480), which is the black-and-white equivalent of the painterly gouaches. Other gouaches are new versions of *The Wedding* of 1917 (Classified Catalogue, 527), of *Purim* of 1916, of *The Pig Before the House* of 1914, of night scenes of 1913 (Classified Catalogue, 528), *The Pinch of Snuff* of 1912 (Classified Catalogue, 358), and of *The Wedding* of 1910. All these subjects are linked with Chagall's family circle, which *The Grandmother*, *The Butcher* (the grandfather at Lyozno, Classified Catalogue, 525), *The Parents* (Classified Catalogue, 526), and *Feast Day* (both renderings of the Passover supper with the Prophet Elijah flying in through the door) bring still more cogently before our eyes.

The gouache pigment is now still more fluid than in the works done at Chambon. The flickering interplay of light and dark flecks stretches the forms and subjects them to the vacillating vital current that fills the rooms in which these indoor scenes are set.

The same technique appears in some gouaches for the *Fables* in which the cloudy color fills the space, sprinkled over with lines, dots, and flashes of light. The color contrast is often sharp – luminous orange and lemon yellow side by side with violet, blue, and emerald green. Figures like *The Young Widow* (Classified Catalogue, 456) or the curious *Self-portrait* (Classified Catalogue, 507), showing the artist in profile with the phylacteries on his head, emerge from a rising fog of multiple blues, lilacs, and greens.

Another *Self-portrait* has a robust impulsivity that paves the way for the heads and figures that follow the "savage" line of Chambon – the *Rustic Couple*, the bearded man greedily spooning his soup, the other bearded man with a ladder leading from his shoulder to his nose on which a goat stands as on a mountain ridge (Classified Catalogue, 460). A turbulent combination of this type already belongs to the next important thematic cycle – the circus.





M. Chagel

The Circus and New Experiences of the Landscape

The gouaches for the *Fables* were not all finished when Vollard came up with a new plan. He wanted Chagall to illustrate the circus theme with whose robust humor and dizzy acrobatic feats he had long been familiar.¹ The two spent many an evening together at the Cirque d'Hiver, where Vollard had a box for the season. In 1927 Chagall did nineteen gouaches now entitled *Cirque Vollard* to distinguish them from others executed later. Since their style is not uniform they were probably painted in groups like those for the *Fables*, on which Chagall continued to work. The two cycles show certain analogies. For instance, *The Clown Playing the Violin with the Goat* and *The Horses' Heads* belong stylistically to the same group of savage, fluent-flickering painting. In other, later *Fables* the background is treated in a fashion that frequently occurs in the *Circus* illustrations. In this way each cycle fertilizes the other. But if we observe them side by side we can see that it is the *Circus* cycle that leads the way, for its motifs permit the transference to the subject itself of the fitful impetus that animates brushwork, color, and composition. The same "unreal" rhythm now governs both form and content: the goat puffs at a pipe like an old sea dog (Classified Catalogue, 486); a clown stands on a four-headed monster, gaily holding a parasol over its four heads (Classified Catalogue, 484); the Eiffel Tower, topped by a head with a pipe in its mouth, performs an equestrian act (Classified Catalogue, 481). Here "circus" signifies total freedom of association produced by the same vital drive that guides the brush.

Linked with the *Circus* cycle is a small group of works in which the violence of the painterly impulse is so intense that the colors are flung on the canvas, spraying the background in a fine drizzle or searing it like a hissing meteor (Classified Catalogue, 492). The areas handled in this fashion recall Pollock and we see across the decades an affinity between Chagall's direct rendering of psychic tension and the American artist's vital spiritism. The same sprinkled colors also appear in some of the gouaches for the *Fables*, *The Peacock Complaining to Juno*, for instance (Classified Catalogue, 430), and *The Oak and the Reed* (Classified Catalogue, 429).

Two of the new small circus pictures (Classified Catalogue, 492) portray a rider standing on the saddle and kicking one leg in the air. They belong to the same cycle as the female rider (p. 357), one of the major works of 1927. Here the girl in the red tights is like a blossom grown out of the bouquet, raised aloft by the radiant lemon yellow of the horse's rump into the bright, airy space where the little musicians are playing, and

higher still into the mysterious blue empyrean through which the tightrope dancer is pacing. Here all is light and radiant brightness, magic of color and figure at once.

In another *Equestrienne* (p. 367), the theme of the girl carried by the beast, after the kindred picture painted at Montchauvet, is realized as a violent contrast. The handling, too, is stressful – in the colored flecks on the girl's dress, parts of the horse, and saddle the paint is laid on thick and impulsively, while the background is delicately graded in violet and blue tints. Another version of the same theme is *The Dream* (Classified Catalogue, 491), in which the girl lies supine on the back of a rabbit that belongs to the same breed as White Rabbit in *Alice in Wonderland*. The landscape background – a vast field dotted with a few trees under the moon – added as a contrast motif at the upper edge of the picture also recalls in the unreality of the mirrored image Lewis Carroll's tale.

The Bride with Double Face (p. 360) also belongs to the *Cirque Vollard* cycle by virtue of the freely associated fantasy of the figural contrast motif. The present state is the result of its being worked over in 1928 when the little female figure at the lower right was added; instead, the state inscribed "To My Wife" was painted in 1927 (Classified Catalogue, 489). The bride holds a fan and a bunch of red and white flowers; her head is crowned by a halo and fans out into two profiles. When the picture was painted over the play of color on dress and ground was made softer and deeper, and the difference between the two profiles was accentuated. That on the left, turned toward the moon, is now the nocturnal aspect; that on the right, turned toward the light of the flowers, the diurnal aspect. In the background musicians and goats accompany the scene.

Lovers with Flowers (p. 358) resembles in its handling the first state of *The Bride with Double Face*. Completely painted areas contrast with others left sketchy; thickly covered areas with others that are barely veiled. The transposition of spontaneous gouache technique to oil painting has created for the red and yellow roses an enchanting background in which the delicate brown lovers, flecked with gentian blue and mauve and hatched with ice blue and emerald green, seem to float enthralled in a private dream.

All in white, brightened by a few pale colors, the *Angel with Palette* (p. 331) advances toward us, calm, gentle, and familiar. It is no longer the angel of *The Apparition* of 1917/18 (p. 264), a dreamy, supernatural being invading the artist's life, but a brother of the flowers and of all things under the light. That makes it the genie of Chagall's new, nature-bound manner.²

A few flower still lifes show an affinity with the roses of *The Bride with Double Face* and *Lovers with Flowers*. Little figures flit like moths above a basket filled with a thick mass of blooms, or with grapes, apples, and bananas (Classified Catalogue, 513). In another airy still life (Classified Catalogue, 516) pervaded by a tender rose-pink aura the basket is suspended as if bearing a message above the window that a small angel holds open for a young woman. *Lilies and Cornflowers* (Classified Catalogue, 509) resembles *Lovers with Flowers* in the juxtaposition of the spontaneous, sketchy ground and the flowers thickly painted in every detail.

In the sparkling vigor of the *Cirque Vollard* and the large pictures which stemmed from that cycle one senses the contrast between the impact of the metropolis and the impressions Chagall had received from the landscape of the Ile-de-France, the Mediterranean coast, and the Auvergne. In 1926 he had moved from the modest studio on the Avenue d'Orléans to a small house at 3, Allée des Pins, Boulogne.

Paris bubbled with life during the peaceful decade before the depression and Chagall and Bella participated most intensely in it. For him that was a period of great enjoyment, intense social activity, and meetings with all sorts of people. He was on very friendly terms with Vollard, on whom he called every day after his morning walk in the Bois. Through Vollard, Chagall once again met Rouault, Vlaminck, and Maillol.



L'Acrobate • Acrobat, 1926/27





La Bicyclette · The Bicycle, 1927/28





L'Homme au parapluie · Man with Umbrella, 1927/28





Le Nuage · The Cloud, 1927/1928



He was also intimate with Christian Zervos, E. Tériade, Bonnard, Pablo Gargallo, and Pierre Charrau. Later, through Zervos, he had frequent contacts with Picasso. Besides his many French friends there were also some Belgians, in particular the art critics André de Ridder³ and P. G. Van Hecke.⁴

In those days Russia was not yet isolated. Until the early thirties correspondence by mail presented no difficulty and many Russians, both intellectuals and artists, whom Chagall had known during the revolution years, and even members of the family like Bella's brother-in-law, Abraham Ginsburg, came to Western Europe. In 1930 Meyerhold enlisted Chagall's assistance in arranging the lease of a theater in Paris, and as late as 1933, Chagall asked the painter Brodsky, who was living in Russia at the time, to help him obtain loans of works from the Soviet government for the great retrospective exhibition he planned to hold in the Kunsthalle, Basel.⁵ Moreover, articles on Chagall were published in the Russian press until 1933. How little he felt an emigré during his first decade in Paris is proved by the dedication with which he accompanied ninety-six etchings for *Dead Souls* he presented to the Tretyakov Gallery in Moscow in 1927: "With all the love of a Russian painter for his native land." When that same year Granovsky and his company played at the Porte Saint-Martin Theater in Paris, the Chagalls went there nearly every night and organized a big reception for the actors and their friends. They were and remained on particularly close terms with Michoels. That, however, was far from being their only contact with the stage. They often went to see plays, operas, and ballets, and Diaghilev always held a box at Chagall's disposal.

At that time Chagall had great success as an artist; a contract with the dealer Bernheim-Jeune ensured him a good income. He came to be considered more and more as one of the leaders of the Paris School. When the *peintres-graveurs* (painter-etchers) formed an association, Chagall was one of the select company of founder members. He was the subject of a great many monographs published before and about 1930, and the Belgian periodical *Sélection* devoted a special number to him.⁶ As Venturi says, Chagall's position in Paris art circles about 1930 can be gauged by the pithy formula coined at that time, "Picasso is the triumph of intelligence, Chagall the glory of the heart."⁷ Satisfaction in the personal domain, due no less to his participation in the intense artistic and social life of the metropolis than to his consciousness of artistic consideration and material freedom, is reflected in the work Chagall produced at that time.

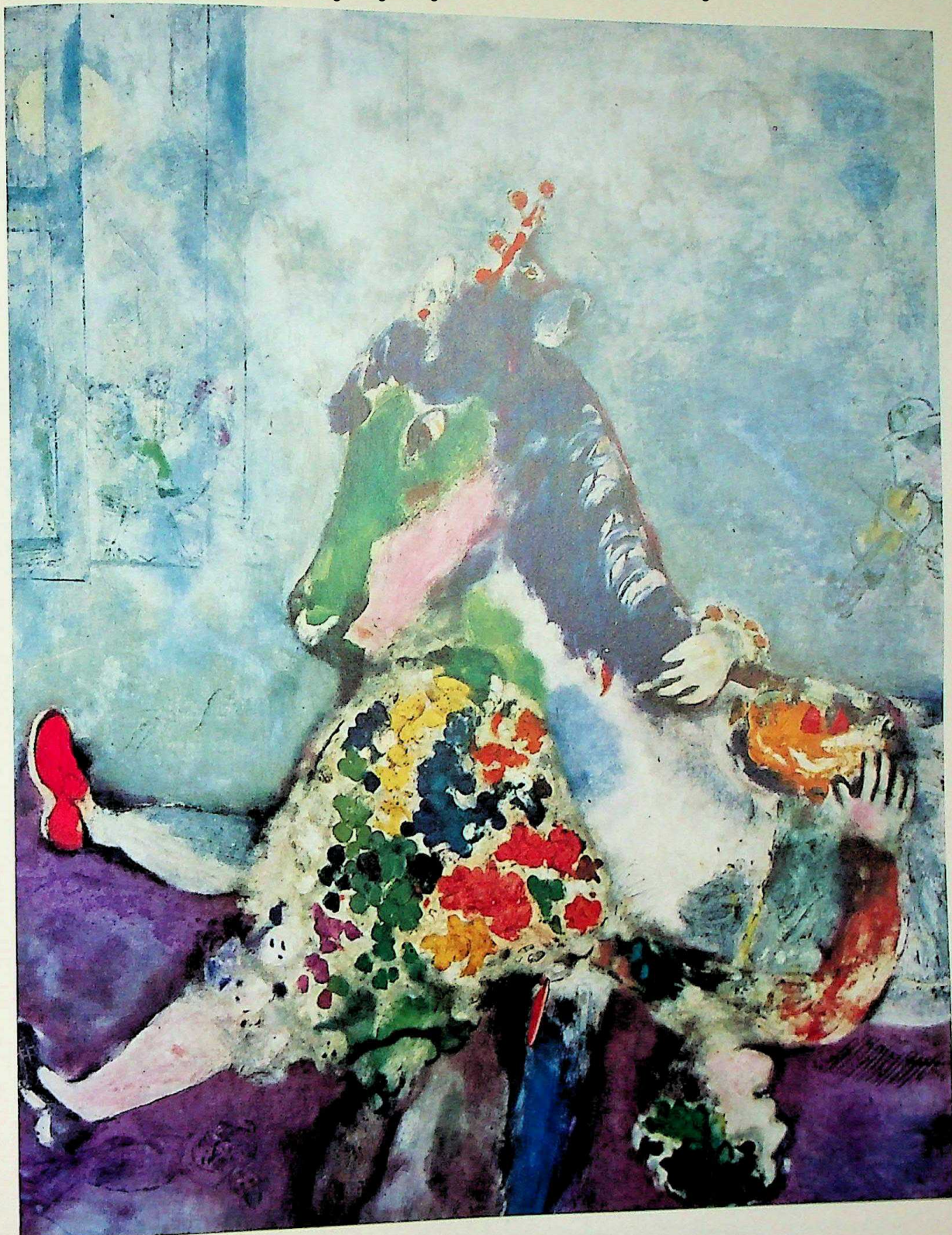
In the summer of 1927 Chagall returned to the Auvergne, this time to Châtel-Guyon, where his wife and daughter convalesced from a severe attack of blood poisoning. It was perhaps in the same year that he stayed a while in the vicinity of Saint-Jean-de-Luz. In autumn he took a motor trip with Robert Delaunay, who had bought a big Overland at the end of 1926 and learned to drive it during that winter. Their objective was Limoux, near Carcassonne, where the art lover Dr. Girou and the writer Joseph Delteil were living. For Chagall it was a chance to discover new aspects of the French landscape and new inspirations for the remaining illustrations of the *Fables* and the *Circus*. Their route was through Montauban and Albi to the Spanish frontier. At Collioure they called on Maillol. The journey itself was full of comical mishaps, due mostly to Chagall's uncanny gift for doing ordinary things in an extraordinary way. For instance, to keep warm in the open car he wore layers and layers of ill-assorted clothes and on his curly head one of Bella's hats tied under his chin with a kerchief. As a result, in one hotel where he and Delaunay took a double room they were addressed as "Monsieur et Madame." On the other hand, Delaunay was inordinately proud of his Overland and Chagall made fun of the car and its breakdowns. On one occasion the wheels got so hot that the two men had to put water on them to cool them off.

In the following years Chagall returned twice to the Pyrenean coast, staying at Céret, which attracted many artists after Picasso was there in 1912. He went alone in summer, 1928, and with Bella in autumn, 1929. In those days wherever he went Chagall looked for a piece of land to build a house. All his walks had that end in view and enthusiastic agents talked him into all sorts of speculations in real estate. But he never got actually down to building a house.

In winter, 1927/28, while he was doing the last illustrations for the *Fables*, he painted some more circus pictures, replicas of the *Cirque Vollard* or based on new motifs (Classified Catalogue, 492-501). The new works have a more refined, nervous, and elegant vivacity. The life force is transformed into a firework of figural magic and sparkling light. In some the color flickers before the dark ground as if the objects were bathed in moonlight. This occurs not only in the circus cycle but also in gouaches with rural themes and pairs of lovers. The last illustrations for the *Fables* also reveal the same lunar flicker.

The mood of many works Chagall produced that winter may perhaps be linked with a new experience of the landscape. It was probably still November when he went with his family to Savoy, where they stayed first at Chamonix and later in the villages of Les Houches and Bosson. The cold was intense. Very likely the oil painting and the five gouaches of "churches in Savoy" were executed at the beginning of their stay in the Alps. If we compare these works with all those that had preceded them we are amazed to see how they show a moral distance from their subject. At this first encounter Chagall's relation to the snow-clad mountains still lacked elemental necessity. That is why he also busied himself with the sleepy village churches, the simple little chapel with the snow piled high on its roof, and the baroque edifice with the heavy portal, its façade adorned with statues and a stained-glass window (Classified Catalogue, 519). In the oil painting *The Church* (Classified Catalogue, 517) the mountains rise in tranquil majesty above a simple, classical edifice surrounded by a vast expanse of snow.

In a more intimate gouache, probably done a little later (Classified Catalogue, 521), the relation to the Alpine environment is entirely different. The flaky white of the coverlet responds to the snow beyond the window, the overbright light in the room to the flood of light in the landscape. One finds this light again, at once soft and impetuous, pervading the new gouaches of pairs of lovers (Classified Catalogue, 558), the flaky vegetation in the background of *Nude with Fan* (Classified Catalogue, 559) and a scene at a window with moonlit landscape (Classified Catalogue, 504). There is an affinity between these pictures and a new cycle of circus scenes in which the brushstrokes are fluent but lack the nervous sparkle of the works done in winter, 1927/28. The milky light encompasses the figures like a naturally tranquil mystery in which the arrangement of the motifs, however bizarre, seems perfectly normal. This stylistic group includes fantastic animal scenes, such as the man with the cock's head above Vitebsk (Classified Catalogue, 502) and the red horse with bowed head. In general the snow motif evokes memories of the Russian landscape, and the background of *Over Vitebsk* with the domes of the Ilytch church is made the stage for new events.



Equestrienne, 1927



Flowers, Lovers, and Animals

Now, however, it is more especially the flowers that are enveloped in this tender mood. Chagall painted a quantity of flower pieces between 1928 and 1930. Many are simple still lifes with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically light, airy fluid, vibrant with their vitality. The flower pieces of that period, as Chagall said later, were *des exercices dans la couleur-lumière*, which might be translated "exercises in the equation of color and light." Yet at the same time the material quality of the heavy roses, like that of the scintillating still lifes of fruits, is accentuated.

In other pictures the dominant motif is the flower angel. Descending in a cloud or flying in through the window, he brings the lovers bunches of flowers. In one of these the window is the familiar one with the view of Paris painted in 1913 (*Paris Through the Window*, p. 207)¹ showing the Eiffel Tower surrounded by houses and the delicately limned ferris wheel. Where in the old picture was Chagall's two-faced head, we now find the loving couple formed by the painter himself and his wife, and the angel has their daughter's features. This gives *Bride and Groom with Eiffel Tower* (p. 371) the tender intimacy of the family circle.² In place of the hard cone of light in the picture of 1913, trees now grow through the sky from right to left. Horsemen, comical cars, pairs of lovers, and actors people the vermillion ground. From a zone of broken blue and violet the angel, in dull light-bluish green, flies toward the couple, Bella in deep red and yellow, the painter in mauve. From the vermillion ground the warm color of the Eiffel Tower seems to rise up to the sky where it spreads out toward the right as a delicate mauve aura. Thus, the cooler mood heightened by the contrasting red on the left responds to the warm temperature on the right, and the flow of color signifies interchange and delicate blending of the zones, in the same way as the motion of the trees and the childlike angel.³

The motif of the close link between woman and beast appears in a new version in another important work (p. 364). Here the girl sits astride a rooster, her arms clasped round its neck. Vermilion and yellow on the girl's dress, the cock's comb, and tail feathers stand out like the luminous colors of flowers against the shady blue and green that fill the background. As in the still lifes, the atmospheric interpenetration of object and space has become more delicate and mellow; it also gives the color contrasts a singular efficacy.

By the end of 1927 Chagall had finished the gouaches for the *Fables*, so Vollard commissioned the reproductions. Having no use for mechanical methods, he endeavored to have the originals rendered in etching by a team of experts. Soon, however, it became evident that they could not cope with Chagall's colorful gouaches. For various reasons any other method of reproduction was out of the question. So at the end of 1928 Chagall decided to do the entire work over again himself in black-and-white. Taking as a basis the disposition of figures, animals, plants and their spatial relationship in the gouaches, he sought a means of rendering their colorfulness in the graphic medium.

Work on these etchings lasted from the end of 1928 to the beginning of 1931 (Classified Catalogue, 532-536). Like the gouaches, they total a hundred sheets, but are more uniform in style because done all together after existing models. In the process Chagall transposed the coloristic structure of the gouaches into a more diffuse key in keeping with the "atmospheric" style he adopted after 1928.⁴

The etchings for *Dead Souls* had been finished by the end of 1925. In 1926 Chagall did the illustrations for *Les Sept Péchés capitaux* (Classified Catalogue, 479) and for Marcel Arland's *Maternité* (Classified Catalogue, 478), and in 1927 the small frontispiece for Paul Morand's book. But those were all minor works and it was only now that Chagall had a chance to tackle a major task.

One is amazed to see how he succeeded in rendering his vast range of color in black-and-white. It is true that the later Gogol etchings and those that followed reveal a more painterly bent. But none can compare in wealth of chiaroscuro gradation with the illustrations for the *Fables*. Chagall now proceeded as if "black and gray shades were colors, preoccupied less with the draftsmanship than with the composition of the masses and volumes out of which dynamic and expressive figures are brought forth by the play of white and lights."⁵ Thus, he never resorted to such "painterly" aids as the aquatint and the roller, which he had employed in the later Gogol etchings, and hardly ever to the dry point. As befitted the origin of the "pictures," he treated the copper-plates of the *Fables* as a painter. For instance, he always covered isolated etched areas with lacquer and was thus able to set light on dark and so give the highlights an independent painterly form. In this way he succeeded in drawing both with the needle and with the brush and the combination of the two techniques resulted in an extremely complex chiaroscuro structure. None of the refinements of the gouaches has been lost – the ramification of the branches, the texture of feathers and fur, the intangible vibration of the light. They are rendered exclusively by the type, number, and direction of the etched lines, the deeper or shallower graving, the whites reserved with the brush, which replace the flowing radiance of color. Chagall now considered gouaches as the natural point of departure for graphic work, quite apart from the *Fables* of La Fontaine. Proof of this is one of the gouaches of the circus series of 1927/28, *The Clown with the Bouquet*, contained in the special edition of Paul Fierens' study on Chagall.⁶

Louis Fort, who had already printed the etchings for *Dead Souls*, was commissioned to do the *Fables* as well, but Chagall was dissatisfied with his blacks and they quarreled. Thus, Maurice Potin, who worked for Chagall until the war broke out, printed the whole sequence anew.⁷

The tender mood of the flower pieces of 1928 lingers on in the still lifes of the following years. Now, however, more stress is again laid on the contrast between the flowers depicted in all their details as if viewed from close up and the receding depth of space. A year later this vague, atmospheric spatiality develops into a more definite background – wings of windows, corners of rooms, once the figure of a young man leaning in through the window. In these pictures we find not only flowers but sometimes bowls of fruit, once a plucked fowl; in a graver mood, a big seven-branched candelabrum. The background is animated by love scenes, by a winged horse flying in through



Bride and Groom with Eiffel Tower, 1928

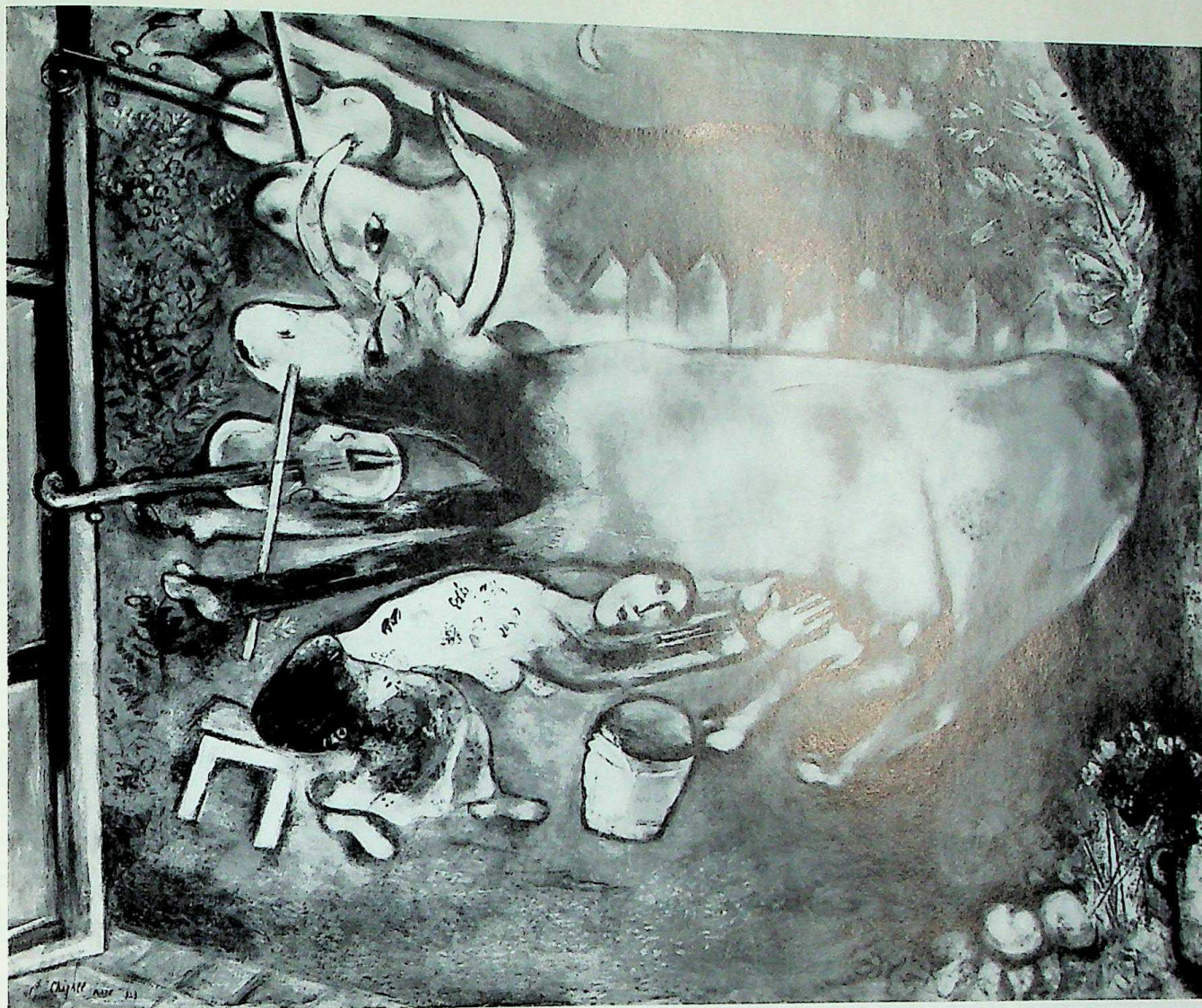
the window, or by an extremely boisterous wedding ball (Classified Catalogue, 545). The spatial contrast between flowers and background increases during the next year and the eye now roams through the window into the vast open spaces of the landscape (Classified Catalogue, 549). Yet the greater spatial tension does nothing to destroy the unity of the picture, which is no longer created merely by atmospheric blending but by the closer relations of all the objects it contains. In one case, for instance, baskets of fruit, a pair of lovers, hovering musicians, and a village street are placed side by side almost on terms of equality, as elements of a small pictorial universe amalgamated by light, color, and mood (Classified Catalogue, 542).

Typical of the new trend is the worked-over oil painting *Violin Music*, the first version of which was executed in 1928 (Classified Catalogue, 537). In that first version the girl in the flower-patterned dress, seated with crossed legs on the horse's back and listening to the fiddler's music, was immersed in a suavely tender, vague atmosphere in which a couple of Russian log cabins are outlined. When it was painted over a year later (Classified Catalogue, 538), a precise landscape arose from the misty background – a street in Vitebsk leading between broad, tall gabled houses from the river toward the cathedral on the hill. Figures and landscape are involved in a complicated interplay of relations. The girl's charm is complementary to the delicate morning light on the Russian town, and the music of memory rising from the motif of Vitebsk becomes the music to which the rider is listening. At some points the handling, too, is altered: for instance, the horse's head, over which the eye travels into the distance, is enveloped in a delicate haze as the dream threshold to memory's precise picture.

Since 1924 Chagall's pictures had been based on encounters with reality, which then deepened into parables of life in its infinite variety. As a result the composition was frequently open and loose. Now once again structural problems come to the fore, as in 1911. But whereas they were then concerned with the correspondence of colored forms and pictorial motifs, they are now just as deeply concerned with the painterly handling, which became so vitally important after Chagall's return to France.

In this respect the emphasis on the background in the still lifes is also a way of enriching the composition. Motifs from previous pictures, like *To Russia, Asses, and Others* of 1911, twice appear behind the flowers (Classified Catalogue, 546). Here the rustic scene has undergone a significant transformation in its passage from the sketch to the painting (p. 373). In fact, behind the fence that separates the milking scene from the landscape Chagall has painted the cow a second time, specularly reflected upward with its udder pointing toward the nocturnal sky. In a general way, top and bottom are now interchanged more frequently. During his first Paris period and again in the revolution years Chagall used that device to give his pictures an "unreal" dynamism. Its function is still the same, namely to help combine the various elements – each with its own peculiar radiation – in the living context from which a picture is born. Thus, in one case a flower still life and a whole rural landscape are interwoven, upside down, with the image of a man playing the violin with a bird perched on his knee (Classified Catalogue, 543). The various motifs move in the picture space without any pretense to rational order; they are merely words in the painted poem.

The poetic stream that pervades all these works springs from Chagall's peculiar gift for poetic imagery. But it was also fostered by his close, mutually comprehensive association with poets like Jules Supervielle, Paul Eluard, and René Schwob. That was when Schwob wrote his *Chagall et l'âme juive (Chagall and the Jewish Soul)*,⁸ in which, as he said, he tried to convey the intimacy and warmth of the art he loved so well.⁹ In his opinion they sprang from the incessant agitation of the Jewish soul.¹⁰ He pointed out that Chagall's art, unlike that of the West, leaves mere individual truth behind and ends up in a collective dream.¹¹ It was Schwob who put Chagall and his wife in touch







Sur le divan • On the Sofa, 1929



with Jacques and Raissa Maritain. The two couples became close friends and from then until the war the Chagalls were regular members of the circle of writers and artists who gathered round the philosopher at Meudon every Sunday afternoon. Some years later Jacques Maritain was the first to write about Chagall's etchings for the Bible¹² and in 1948 Raissa published her beautiful book on their friendship with the painter.¹³ It was during this period of association with the poets that the new, French version of *My Life* was written. André Salmon was first entrusted with the task of translating the Russian, but Chagall found the result too "French," so Bella tried her hand, going through the text sentence by sentence with her husband. Their daughter's French teacher corrected the linguistic incongruities and Jean Paulhan gave his advice here and there. That is how the sparkling, airy, fascinating text that harmonizes so perfectly with Chagall's very personal idiom came about.¹⁴

At the end of 1929 Chagall moved again. He bought a house in the precincts of the Villa Montmorency, close to the Porte d'Auteuil.¹⁵ The little house had once belonged to a woman who had been a friend of Victor Hugo in her youth, and there was a tradition that he had planted the mauve wistaria that climbed its wall. Russians were, and still are, very numerous in that residential section near the Porte d'Auteuil. As a result, during the years that followed Chagall was in very close touch with his many Russian friends, especially the painters Lakhovski and Sorin and the publishers of the Russian magazine *Tschisla*, which was printed in Paris. It was there that in 1930 he painted the many small pictures of brides, pairs of lovers, nudes, circus, and village scenes which radiate such a peculiarly warm, strong light.

The experience from which they sprang was the tranquil, sympathetic atmosphere of the Villa Montmorency together with the luminous landscape of the Alps – for now Chagall nearly always spent part of the winter in Savoy, mostly at Mégève, in the Hôtel du Soleil d'Or. When he looked through his window there his eye fell on the calm, snow-clad hills with the stands of fir trees under the blazing sun or scudding clouds. These moods are recorded in several landscape gouaches, but the snow is also reflected in other works (Classified Catalogue, 522).

In the oils a deep, yet luminous weightiness replaces the fine play of the fluid gouache. The pigment is sometimes laid on flat and even, sometimes it is raked by impulsive thrusts of the brush or palette knife. The motifs of the gouaches are repeated in an infinity of variations (Classified Catalogue, 557). Never before was the connection between color and motif so close: the latter seems almost to stem from the former. Thus, flowery-tender white develops into the bride with flowing veil, and the luminous blue into the young man who holds her in his arms. In these minute pictures the micro-form created directly with the paint brush is often almost the macroform of the shape it depicts. The dry dabs of paint model a face; or a girl's body, breathing a delicate sensuality, is conjured up by the cautious handling of the brush.

We find something similar in the pictures with village motifs in which Russian memories are linked with impressions of the Alpine hamlets. Horse-drawn sleighs drive through the snow, a man clasping the Torah in his arms sits in the middle of a snowy street lined with Russian houses (Classified Catalogue, 563). What has already been said about the close connection of motif and color applies equally to the small picture with the blue donkey standing in springtime on the river bank (Classified Catalogue, 564). The objects seem fashioned out of the pigment; it is not the donkey that is blue, but a blue ranging from cobalt to ultramarine assumes the shape of a donkey. The quality of the color is also closely linked with the texture; both reflect a vitality which is in some mysterious way inherent in the color. That explains the flowery quality of the little picture with the donkey: it is as if the colors were flowers planted in a garden, each developing its peculiar shape in the light.



A Charlie Chaplin

MARC CHAGNE 1963

This connection between figural imagination and material substance is the starting point of Chagall's entire future development. But the little picture was painted in a particularly happy hour: all is simplicity and effortless charm, the ideal meeting point of his inner imagery and a happy sensuous relationship with the world about him.

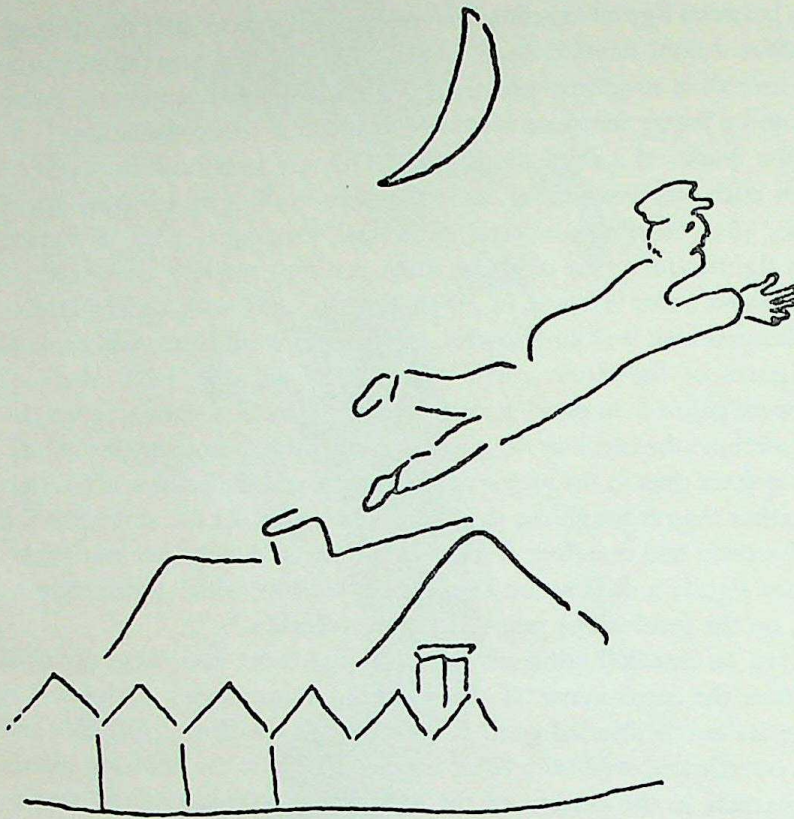
Analogous are the works of a third motif cycle. They are heavily painted oils of circus scenes – a rider with outstretched leg, as in the pictures of 1927, a rearing horse (Classified Catalogue, 565), acrobatic clowns (Classified Catalogue, 567), a trapeze artist in salmon-pink tights, and a pair of circus riders standing tenderly embraced on the horse's back. The same verve is found in *At the Café* (p. 376), with a girl seated at table wearing a hat adorned with fruit and flowers, and in some small pictures of comical couples, marginal figures of the circus world (Classified Catalogue, 568). Many of these small pictures were painted on panel and the uneven, nonabsorbent base gives the dryly applied paint sometimes the hardness of a glaze, sometimes the porous quality of tufa.

The handling is quieter than in the previous circus cycle and the color acts through its intrinsic quality rather than through the rhythm of the stroke. At the same time the motifs become less dynamic, and therefore closer than before to those of the real circus. But this calm does not signify a diminution of the inner tension, which is merely produced deeper down, on the level where paint and motif coincide.

This also involves an intensification of the motif statement and every pictorial fantasy that arises from the incoherence of the grouping attains a new weight. It is true that in the twenties animal-headed genii flitted through the flower still lifes and the circus gouaches overflowed with unbridled invention. There the fantastic motifs are like rapids or cataracts in the current of the life force that imbues those works; they demonstrate the power and the unreal gleam of the creative penetration. But in the twenties the symbolic message of the motifs, so strong in the works of Chagall's first Paris period, withdraws into the background, and it is only the relation of man to animal that finds its symbolic expression.

The new works, instead, are once again centered round a fantastic motif, as exemplified in the pictures of 1930 by the wall clock. In 1914, after returning to his parents' home, Chagall had painted the wall clock as a mysterious item in the inventory of the world of his childhood (p. 228). In a small picture of 1930, in which a woman is lighting a candle, the big clock stands out against the white and ochre wall as a reference point for homely memories (Classified Catalogue, 560). It reappears in another work painted about the same time, but surprisingly in the middle of the snowy street, gigantic in size, with a boot on the foot of one of the little columns that frame the case, as if it were a human being, and equipped with a wing, as if to maintain itself in the air (Classified Catalogue, 563). In a third, the case encloses a small figure whose face is replaced by the clockface (Classified Catalogue, 562). Finally, in the large picture later entitled *Time Is a River Without Banks* (p. 389) a gigantic winged fish flies with it over the Dvina.

What does the wall clock stand for? First, it is an item of the mysterious world of childhood, a great, strange presence in the parents' sitting room filled with an incomprehensible life of its own. This makes it a being belonging to a different stage of reality, comparable to the angels who break into this world from the other. At the same time it announces the hour and so demarcates the diffuse stream that governs all human destiny. But in that very way it draws attention to the limits of the world of time and separates the human world from the eternal. Thus, the clock becomes the symbol of the frontier between this world and the next, between time and eternity. This already points to the completely different subject matter of the new pictures. But there are other motifs confirming the new trend. So, the flying fish in *Time Is a River Without Banks* is a symbolic being that differs clearly from the motherly cow or the brotherly donkey of the twenties.



It is only as the dead spoils of the angler that the fish belongs to the immediate environment of man. The watery depths in which it passes its life are, like the depths of the human soul, an alien region and the fish symbolizes powers remote from man's consciousness. The fact of its sailing through the sky constitutes a violent incursion from the depths into the world of air and light. An illuminated Russian manuscript of the eighteenth century¹⁶ shows devils tempting a hermit; one of the temptations consists in holding a fish before the window of his cell, symbol of the instincts from which the holy man wants to free himself. Chagall's pictures express, instead, a will opposed to that of the holy man: the sensual experience, not as a limited drive but as a complete spiritual reality, must be restored to its place in the whole range of human experience and therefore seeks expression. The fish symbolizes one elementary aspect of this process. The symbol of another aspect of the same level is the cock.

The fowlyard, too, has its place in Chagall's recollections of his childhood. That is why poultry are always part of the Russian scenes painted during his first Paris period. In the twenties impressions of French farmyards and work on the *Fables* lend the motif a new topicality. It first occupies a central position in *On the Rooster* (p. 364) of 1928, which is linked with the pictures of young girls riding horses and donkeys. Here, however, the brother-and-sister relationship is lacking, as indicated by the incongruity of the dimensions of the rider and her mount. Of course, as a symbol the cock has an entirely different and far stranger nature than the quadrupeds, which, despite their four feet, are more closely related to man. For thousands of years it has played a part in religious rites as the embodiment of the forces of the sun and fire.¹⁷ This symbolic meaning still lingers on in Chagall's works, where the cock represents elementary

spiritual power. Cock and fish are correlated in their contrast: the fire-cock is opposed to the water-fish, the solar to the lunar symbol.

In spring, 1930, after a brief stay in Berlin for the opening of the exhibition of the gouaches of the *Fables* in the Galerie Flechtheim, Chagall spent a short time with his family at Nesle-la-Vallée, in the hilly country south of the Seine not far from Mantes. There he did some gouaches and, on Delaunay's advice, bought a piece of land. During the summer and autumn he spent a few weeks first on the Mediterranean coast and later at Peyra-Cava in the Maritime Alps. It was there that he painted the window pictures with the views over the softly modeled mountain scenery, the deep valleys, the broad ridges, and peaks (Classified Catalogue, 575-578). The shrubs and firs in the foreground, the window with a bunch of flowers or branches, the small figures of lovers, once the back of a nude on a bed, are the close-up thresholds beyond which the eye ranges through the distance. The vast open space of the sky, filled with sparkling light, wind, and clouds, is waiting for something to happen. "Chagall does not descend into his landscape, he views it from afar, as if spellbound, dreaming of love with open eyes," as Venturi wrote of the Peyra-Cava pictures.¹⁸



The Bible

The major artistic event of 1930 has yet to be mentioned. It was Vollard's commission for the illustration of the Bible – Chagall's first coming to grips with the Bible story. At that time he was working on the last etchings for the *Fables* – he did not finish the lot until 1931 – and Vollard wanted him to start on a new book at once. The publisher put forward various suggestions, but the artist had already made up his mind.

Chagall had been familiar with the Bible from childhood. In those days he saw in the stories of the patriarchs, the kings, and the prophets not merely a chronicle of events which had occurred centuries before but rather an account of another world that still existed behind the world of workaday reality. For him, Abraham and Jacob, Moses and David were almost as real as his grandfather in Lyozno or his numerous uncles and aunts. Thus, at the Passover, the house door was left open for the Prophet Elijah and a place laid for him at table. Chagall tells how anxiously he awaited the prophet's arrival. "But where is Elijah in his white chariot? Is he still lingering in the courtyard to enter the house in the guise of a sickly old man, a stooped beggar, with a sack on his back and a cane in his hand?"¹ The history of the Jewish people in a historical context that is not their own always remains like that described in the Torah, and kept alive in the Jewish festivals throughout the year. At the Passover, Chagall saw in the wine in "Papa's glass, reflected deep purple, royal, the ghetto marked out for the Jewish people and the burning heat of the Arabian desert, crossed with so much suffering."² As Erich Neumann says, "For the Jewish people alone these [Bible] stories are the history of their ancestors and the living reality from which, whether the individual realizes it or not, his own inner history stems."³

The way for the Bible cycle was prepared by a group of gouaches, with motifs taken from the family circle, executed in 1927 and 1928, among them *Feast of the Tabernacles* and *The Parents* (Classified Catalogue, 526). In 1930 Chagall painted a number of scenes in which the secretive mood of his native world is rendered still more cogently. Two of the motifs – a man with a kid (Classified Catalogue, 570) and a man with a violin – stem from the lithographs of the Berlin period.⁴ But now these personages are presented in the solitude of the snowy landscape under the dark sky, stretched out in the whiteness as if they were truly at home in their exile. In other gouaches a Jew is seated at table, bent over the holy books (Classified Catalogue, 571); or holds a child in his arms, his melancholy, brooding eyes fixed on the beholder, while on the snow-covered roof behind him musicians and dancers do their act on the roof (Classified Catalogue, 569).



Chagall, who was attracted by the spirit and poetry of the Bible as much as by its specifically religious character, wanted to illustrate the entire Old Testament. But before starting on the "graphic" work he got in touch with the Biblical world through a different medium and painted a number of gouaches (Classified Catalogue, 585-588). Chagall wanted etching to be no less colorful than painting and first of all sought with the brush for the pictorial form he wanted to achieve subsequently with the acid. In these Biblical gouaches we find both the flickering handling of his earlier works and a trace of the airy style of his contemporary pictures. At that time for Chagall the Bible story was still part of the region of memory. "I did not see the Bible, I dreamed it," he says himself. In order to put some distance between himself and it and establish it (in his inmost soul) as a "world," he needed a direct contact with the "real" world of the Bible, namely Palestine.

Early in 1931, accompanied by his wife and daughter, Chagall undertook the journey, which lasted from February to well into April. On board the *S. S. Champollion* they met the Jewish writers Chaim Bialik and Edmond Fleg, with whom they visited Alexandria, Cairo, and the Pyramids. From Beirut they traveled by land to Haifa, Tel Aviv, and Jerusalem. Meier Dizengoff, the founder and mayor of Tel Aviv, one

of the leading pioneers of modern Israel, had been in Paris the previous year and had invited Chagall for Purim and the laying of the foundation stone of the museum. He now welcomed the painter and his family at the railway station, surrounded by the fire brigade, the only "uniformed" guard of honor he could muster. Chagall worked for a while in Tel Aviv and also in Jerusalem, and later in the enchanting silence of Safad, where time seemed to stand still. He painted interiors of synagogues, illuminated by the strong, pale-blue light on the newly distempered walls and radiant with a wondrous matutinal, festive mood (Classified Catalogue, 582). Another "synagogue" with the lofty tabernacle doors contrasts with the foregoing by its warm, homely, familiar atmosphere (Classified Catalogue, 584). Chagall was also greatly impressed by the landscape and often worked out-of-doors under the cacti on the rocky hills, buffeted by the boisterous *khamsin* that tore the canvas from his easel. That was how he painted *Rachel's Tomb* (Classified Catalogue, 580), a small domed structure whose ruddy tint enlivens the gray-green hillside, *The Gate of Loving Kindness* (Classified Catalogue, 579),⁵ and the impressive *Wailing Wall* (Classified Catalogue, 581). All these are "documents" like the Vitebsk landscapes of 1914,⁶ but they are also evidence of Chagall's artistic encounter with a new world, a new sky, a new overwhelming light. Before starting out he had feared that he might be put off by the picturesqueness of the "Orient." But the impact of the Holy Land was so strong that it put everything else in the shade. It was, he said later, the most vivid impression he had ever received.⁷

Back in Paris the experience of light and landscape was the first inspiration for the Bible etchings,⁸ in many of which one feels beyond the slightest doubt that the action depicted really took place in the "land of the Bible." This impression is seldom due to particular motifs – such as the ethnical type of Joseph clad as a shepherd in sheepskin,⁹ the camel on which the aged Jacob is mounted,¹⁰ or Rachel's tomb¹¹ for which Chagall took his oil painting as a model – for the patriarchs, like the prophets who came later, with their heavy, shapeless bodies and the robes that hang round them like sacks, are simply "the people of the small Jewish town clad in cap and caftan"¹² whom we know from so many of his pictures. But the light that rests on the furrowed faces and heavy hands, and floods the scene like quicksilver, is different. It is stronger, brighter, and also "more spiritual," as if its rays signified for the beings on whom they fall a rousing summons to "higher things." It is well to repeat in this context what Chagall said shortly after his trip to Palestine: "The air of the land of Israel makes men wise – we have old traditions." What constitutes the unity of the Bible, namely God's choice of the people of Israel and their consequent dependence upon Him, is made visible by Chagall, quite apart from his renderings of the single episodes, in this light that plays a decisive part in every scene.

A far shorter interval of time elapsed between the last etchings for the *Fables* and the first for the Bible than between the former and those for *Dead Souls*. Yet, Chagall's Bible etchings differ greatly in character from those for the *Fables*. Colorful gouaches were the starting point for both, but now etching is infinitely more than a mere attempt to render their painterly quality in black-and-white. In every one of the Bible etchings Chagall succeeded in achieving a greater intensity of the image than in the gouache of the same subject. It is significant that some of the Bible etchings had to undergo a large number of states (as many as twelve), mostly with extensive alterations.¹³ Their artistic-spiritual concentration developed out of lengthy, untiring work on the copperplate. Usually Chagall completed the network of etched lines with the dry point. As he had already done in the *Fables*, he created light patches amid the darkness by covering previously etched areas with lacquer. But now he worked over those areas again with the burin more intensely than before, producing a curiously intricate structure of light and dark. By using a somewhat porous lacquer he achieved light tones like those one

sometimes sees in a translucent sky. He also often produced light areas by smoothing with the buffer, and half tones by rubbing with sandpaper. Compared with the *Fables*, the tonal values are more balanced, the contrasts milder, and the picture achieves a more natural unity.

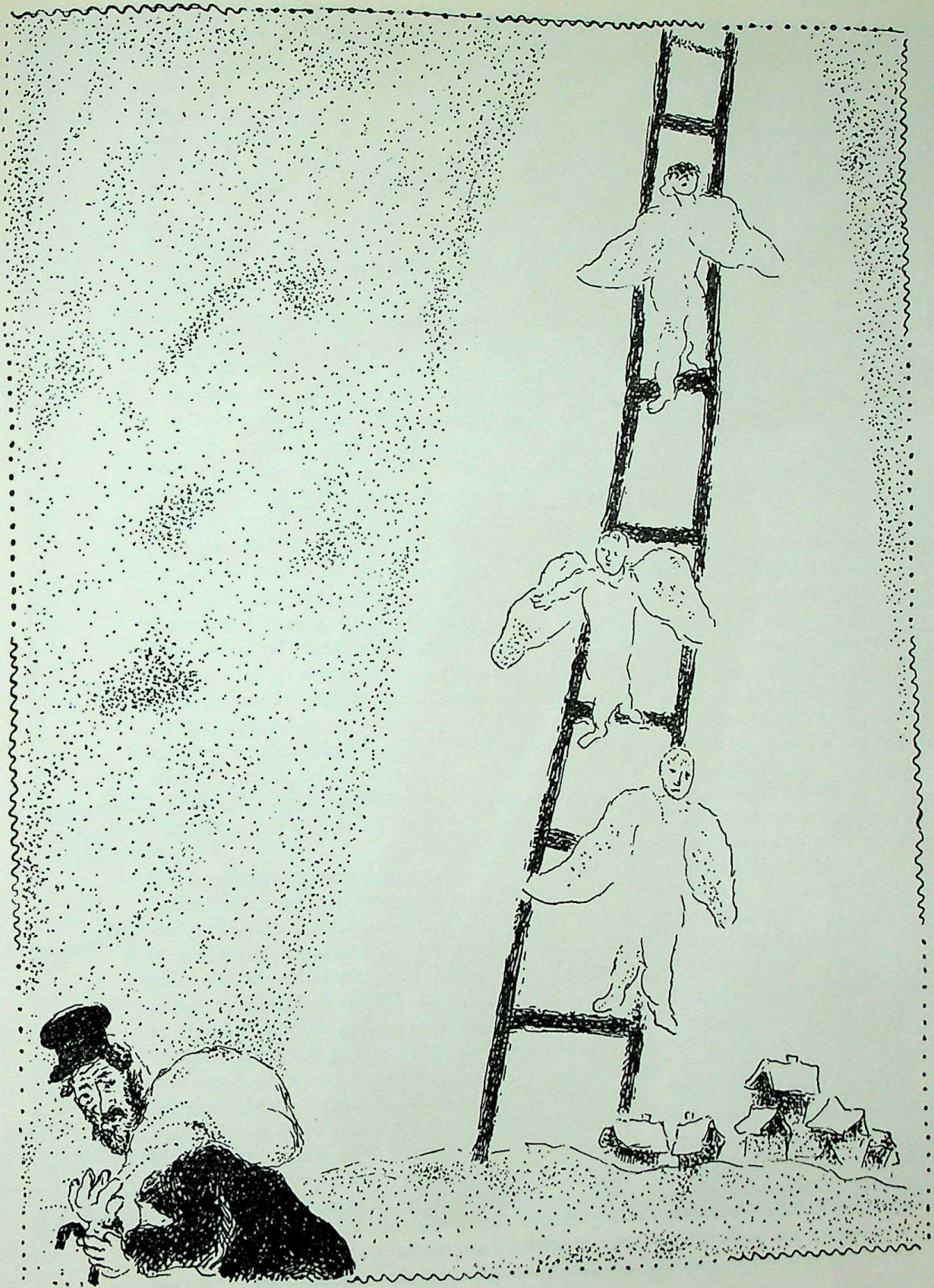
Chagall worked on the Bible for many years. When Vollard died shortly before the war, he had finished sixty-six plates.¹⁴ Thirty-nine others, started in 1939, were resumed in 1952. The whole work was not completed until 1956 and Tériade, who took over where Vollard had left off, published it in 1957.

Though the Bible took such a long time, its style evolves without a hiatus from the Creation and the Abraham cycle to the Prophets; it gives a general impression of constant growth. At the start the figures are smaller and more tranquil; the Prophets are larger and more agitated. The static, closed composition becomes broader and more dynamic, slashed open diagonally. There is also a change in the graphic colorfulness from the Patriarchs to the Prophets, where the warm, deep tonality of the earlier sheets is replaced by a black, like wisps of smoke through which the light filters, and the black-and-white of the etching recall lacerated cloud formations in the evening sky. At the start one senses Chagall's closeness to his experience of Palestine as a holy land; later, his reaction to the Jewish persecution and the preparations for war. In the sound and the fury which match the prophets' words and mission are mingled the complaint for the fate of Israel and the shock of current events. A curious parallel between the Bible text illustrated by Chagall and contemporary history as reflected in his art gives these exceptional book illustrations a very special spiritual significance.

Like the etchings for *Dead Souls* and the *Fables*, they are first and foremost illustrations of certain well-defined passages. More than ever Chagall used elements furnished exclusively by the text, for the Bible story in itself already presents that "inwardness" which in a "profane" work must first be reached.

Chagall resorted to few models, perhaps an icon for *Abraham Entertaining the Three Angels* (Classified Catalogue, 587), here and there paintings, drawings, and etchings by Rembrandt,¹⁵ once, perhaps, a drawing by Goya;¹⁶ but otherwise his work is independent of all previous iconography. That, too, is a factor to which his etchings owe their novelty, their surprise and, in particular, their direct impact. They are primary creations, like his early works, and like them provided an essential fund of motifs for his future paintings.

The subjects of many of the etchings are not those traditionally treated, for Chagall made his own arbitrary selection. As H. M. Rotermund has pointed out, he took man as his only theme – "Man who remains the same through the centuries, man whom God looked upon, with whom God spoke, who thus received his rank and dignity."¹⁷ That excludes the representation of the Creation of the Cosmos; the series opens with *The Creation of Man* (Classified Catalogue, 585).¹⁸ Whereas the Christian iconography of the Old Testament is based on the dogmatic concept of sin and grace, here even the Fall of Man is lacking – Chagall had taken it as the subject of earlier works – and the second picture shows Noah sending off the dove (Classified Catalogue, 589). As Rotermund says, Chagall's intention in his Bible illustrations is to depict "the spiritual fathers of the Jewish people in their greatness and humility," and to reproduce "the path of that people through the desert into the Promised Land and the faces of the Prophets until the dawn of the day of salvation."¹⁹ This novel Biblical iconography may be viewed as a sequence of stages: "In the first part of the sequence, up to the entry into the Promised Land, the theme is the 'conquest' concluding with the representations of the story of David and Solomon and the erection of the Temple. In the last part, the visions of the Prophets, the theme is the promise of the New Jerusalem... a promise which – one may well say of Chagall – holds good for 'man,' for all men of good will."²⁰



In this way Chagall resumed a process begun at an earlier date. Two of his "old Jews" painted in 1914/15 (pp. 223, 231) were clearly based on this same theme. There, as in *Cemetery Gate* (p. 247), one can see how he sought to reconcile word and image – the word of promise with the image of immediate address. At the same time he included the written word in the picture, as background to the old men, as inscription on the gate. Now, instead, since he refers his picture to the Bible text and therefore no longer has to "quote" it, the connection becomes closer and more natural. As a matter of fact, "writing" does not disappear entirely; it serves especially for the evocation of Jehovah, who even in a picture can only be conceived as the sacred Word.

But in other respects, too, the "word" is always present. Already some of the etchings for *Dead Souls* reveal an almost medieval literalness. In all Chagall's book illustrations the correspondence of picture and text is extremely close. But the Bible language, whose rhythm contrasts with that of modern speech and whose weightiness makes virtually every small passage a statement, permits something more than such a correspondence, for every verse, every chapter, no matter what precedes and follows, conveys an eidetic notion. Chagall's etchings exactly correspond to such small units of verbal statement and transpose them into pictures where they come to rest. That is why they seem charged with meaning, not in the sense of expressiveness but of the unity of word and image. The picture is not there to cover, sustain, or adorn the event, but to report it plainly²¹ and yet in all its temporal and eternal significance. This makes it extremely difficult to speak in detail of the pictures, for language is beggared by the immense force of representation inherent in the Bible "word." Take, for instance, the etching of Moses blessing Joshua (Classified Catalogue, 595). An infinity of separate statements would be needed to give an idea of the pregnant action which the Bible narrates in a few verses and Chagall's etching brings before our eyes in a manner at once simple and profound. One would have to describe Joshua's humility and dismay; the gigantic figure of Moses that seems to rise from out the waves of light, and his countenance in which the vision of God impregnates the knowledge of mankind; the power that flows like a stream of light from his massive torso through his arms down to his hands, paternal in their gesture of benediction, from out of the same knowledge of human possibilities and human limitations that is expressed in his mouth and eyes. But all this is not *narrated* by Chagall, as it was in such wondrously vivid fashion in his Gogol illustrations; it is rendered in the astonishing unity of word and image, of visual representation and nonvisual suggestion.

In Chagall's etchings the types of the Biblical characters change utterly with the situation and the theme. "The men of the earliest times, from Noah and Abraham to Moses and Joseph; the Judges and Kings in the so-called historical era; the Prophets tossed by the storm of the Deity – in every sheet they wear a new and different face."²² Their individuality is strongly stressed, yet the typicality that stems from their situation is stronger still. Thus, "David as the anointed boy, as the killer of Goliath, as the father mourning his son, and as the poet inspired by God, belongs to different 'periods' of reality."²³ Chagall always comprehends "the individual's destiny and its realization" in terms of the mission "on which he intervenes in the community and adheres to it through good and ill."²⁴ "The inevitability of that mission and that destiny and the inability of the human ego to escape from the suprapersonal entity to which it is linked and which it encounters as the Deity, are identical in the Bible text and in Chagall's illustrations. The transpersonal proves to be the innermost and most peculiar element of the personal world, even where in relation to the ego it appears to be something 'quite different.'... This intimacy of the human with the Divine, its paradoxical distance and its ineffable mystery, constellates the tension under which all these men suffer as under an 'extreme' imposed upon them as their innermost essence."²⁵ God



Le Temps n'a pas de rives, premier état · Time Is a River Without Banks, first state, 1930





Solitude, 1933



is seldom depicted as a father figure. In some sheets his arm is extending from the clouds²⁶ (Classified Catalogue, 594) and he is often represented by his name inscribed in a circle of light.²⁷ But in general he is replaced by an angel. The angelic figures Chagall painted in the twenties were nature genii; the earlier angel of *The Apparition* (p. 264) alone breaks into our workaday world as an embodiment of supraterrrestrial glory. But the angels of the Bible (Classified Catalogue, 600) are endowed with still greater power. "As in a nose dive an angel swoops down, thrusting through the thundery dark of the Father all but lost in the night," writes Neumann of *The Sacrifice of Abraham* (Classified Catalogue, 591).²⁸ He describes the angel as "a shaft of light that pierces the dark, nothing else. Not a trace of emotion, of human contact, of personal relation. Merely message and command, and now withdrawal of the command by a light radiating from the Light, from the King of kings. The angel's eye never leaves the magic circle of the Deity, never sees anything but the Deity, even though he is performing a mission and delivering a message in the terrestrial sphere." These angels are all infinitely more powerful than man. Their movement is the natural expression of their being, of the space they introduce into the picture. For in the Bible illustrations the picture space is by no means predetermined; it only materializes through the one who appears – the angel, the prophet, the boy Joseph, or Moses with the brazen serpent – mostly as a receding landscape under the vault of heaven. If it serves to define the action that takes place in the center, it never determines it beforehand. Space develops from the word, together with the figure, as the full representation of a spiritual meaning.

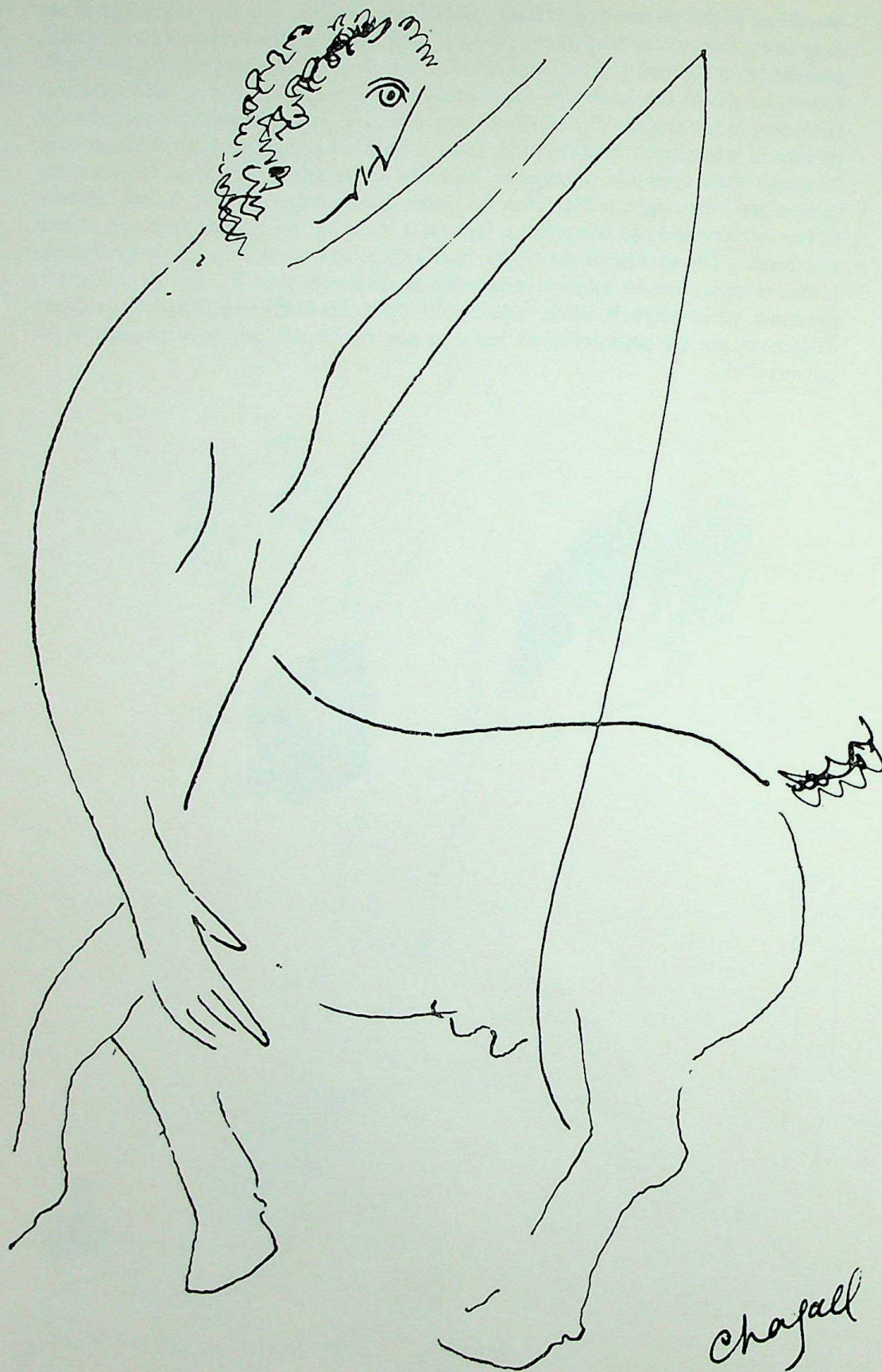
Chagall's Bible etchings have the same religious force as the Bible itself. They owe their particular significance to the fact that they are a twentieth-century man's interpretation of the holy book. From then on Chagall's œuvre has a "sacred" and a "profane" part, as he often says himself. One of the major differences between the two regions is that only in the image the "profane" symbol manifests its significance, whereas in the Bible illustrations the word always precedes the image. Since, however, in the Bible illustrations the word is so bound up with the image that it seems only to achieve a form in the picture, to the beholder both appear to have the same priority. In the case of the Biblical word represented by the image, it is not so much a question of the artist's taking a theme in hand and forming it as it is his reading of the text, which simultaneously is his perception; and this perception is at the same time his creation. On the other hand, in many of Chagall's later pictures of "profane" subjects it does not seem too farfetched to imagine that his vision was inspired in much the same way by a covert "unwritten" text. This might be understood as an indication that the image springs from still deeper roots in a region where it is not yet definitely severed from word. For this reason Chagall's Bible marks the beginning of an entirely new period. This is a new period for his symbolism, too.

This is quite generally true. But even in the narrower sense of the motif many pictures of the following decades can be traced back to the Bible etchings. It is a fact that they were not painted until after the war, when the Bible was completed and published. No doubt, another painting, *Solitude* of 1933 (p. 391, Classified Catalogue, 574), also belongs to the cycle of that great work. On the left, a Jew in prayer robe sits meditating with the Torah in his arms, his head propped on his hand. On the right, a white cow squats or crouches, in front of her a violin which, so to speak, "somehow plays itself" but is associated with the cow as if she were really the musician.²⁹ Behind the two principal figures we can recognize the steeples of the Ilytch church and houses of Vitebsk. In the sky an angel floats in a circle of light.

Solitude has the stillness of the early Bible etchings. But, whereas the simple, peasant-peaceful life of Abraham and Jacob under the bright vault of heaven is described as actual in a world of trial and struggle, of divine promise and grace, for the Jewish



worshiper in this picture everything is pushed into the distance in time and space and can only be experienced by his innermost being. Thus *Solitude* depicts the fate of a Jew in exile, severed from his own physical world.³⁰ Cut out of the gloominess, an island of meditation, he sits in the landscape that is now a mere backdrop. For us, however, that landscape is not empty. The fabric of the mysterious, painterly spell that pervades the picture is transmuted into eloquent form – the flying angel and the fiddling cow. Through their symbolic presence as heavenly messenger and spiritual force we can comprehend the origin of the vision that holds the worshiper in thrall. Raissa Maritain, in her interpretation of this picture, lays great stress on the contrasting mood of man and beast. “The sorrow of the world, in the shape of earnest, melancholy meditation, is also present; but the symbols of consolation are always close by. A poor man sits in the snow, yet he plays the violin; a rabbi with the Torah in his arms is buried in a dream of sorrow, but the presence of an innocent cow by his side expresses the calm of the universe.”³¹



Transformations of the Painterly Idiom

The bright light of Palestine radiates not only from the Bible gouaches and etchings; softer and more ethereal, it fills the other pictures Chagall painted in 1931. All the tenderness of love is transmuted into the plastic presence of flowers. These flowers now seem as if woven out of light, a fabric of shimmering rays of sun and moon, while yet remaining the flowers we know and love – violet and blue Aaron's rod, white lilac, roses. In one picture the landscape of Vitebsk spreads out behind the lovers – the Dvina with the lofty bridge that leads from the hill with the cathedral on the right, where Bella used to live, to the section of the town on the left where the Ilytch church is visible opposite Chagall's home (Classified Catalogue, 606). Thus, the "meeting on the bridge" becomes the new symbol of the gracious bond of love. In another, the *Lovers in the Lilacs* (Classified Catalogue, 603), "in the center of the bouquet," as Walter Erben says, "the pair are embedded in a nest of pink, white, and lilac blooms, snuggling up against each other, shyly expectant, as if listening to music that is no longer of this world. The boy is clothed in dark purple, like the shadows in the green foliage, like the mysterious shadows on the body of his beloved. The veil-like garment that enwraps the girl's figure below her narrow hips resembles a mermaid's scaly skin. Her limbs, supple as a dancer's, recall those of *The Acrobat*, but her element is not the vast space of the nocturnal sky but the unfathomable, shimmering sea of blossom through which she glides like a naiad. The clouds in the sky are reflected in the shadows of the lilac umbels, the moons of the girl's breasts are as mysterious as the real moon and its image reflected in the river."¹

The same mood pervades two other works in which Chagall resumed motifs of the circus cycle – *The Acrobat* (Classified Catalogue, 566) and *Equestrienne* (p. 399). Both derive from gouaches of 1928 and 1929 but, as in the repainted version of *Violin Music* (Classified Catalogue, 538), the unreal background is replaced by a mass of realistic detail, and the handling creates a harmony between background and figures. In both, the girl, clad in flaky raspberry red, is bathed in hazy blue and gray, hemmed in by dense, dark green. One is put in mind of young plant shoots, of blossoms growing out of leafy husks and opening in the light.²

Comparison with these pictures reveals very clearly the transformation which Chagall's painterly idiom underwent during the following years. It is true that equally tender subjects painted in 1933 and 1934 still have the same bright tonality, as, for

instance, *Nude Over Vitebsk* (Classified Catalogue, 605), in which the naked back of a woman asleep in the silver-gray sky above the townscape is depicted in every detail, or the first version of the large composition *Dedicated to My Wife* (Classified Catalogue, 612), which will be discussed later, or *The Bride's Chair* (Classified Catalogue, 607), a souvenir of his daughter's wedding, where the full, pure resonance of the white is magically intensified by the pale tobacco brown, the green, and the delicate colors of the flowers. In many of these pictures bunches of flowers stand in the middle of the street – in the Vitebsk square under the nude; before the houses in *Flowers in the Street* (Classified Catalogue, 604), where a second bouquet shoots out of the sky toward the center and mingles its blooms with those of the first. In all Chagall has superimposed his native world upon the nature of France, as he had already done in the twenties; but now he lays greater stress on the realism of the Vitebsk scenery, continuing a trend we already remarked in the second version of *The Violinist*.

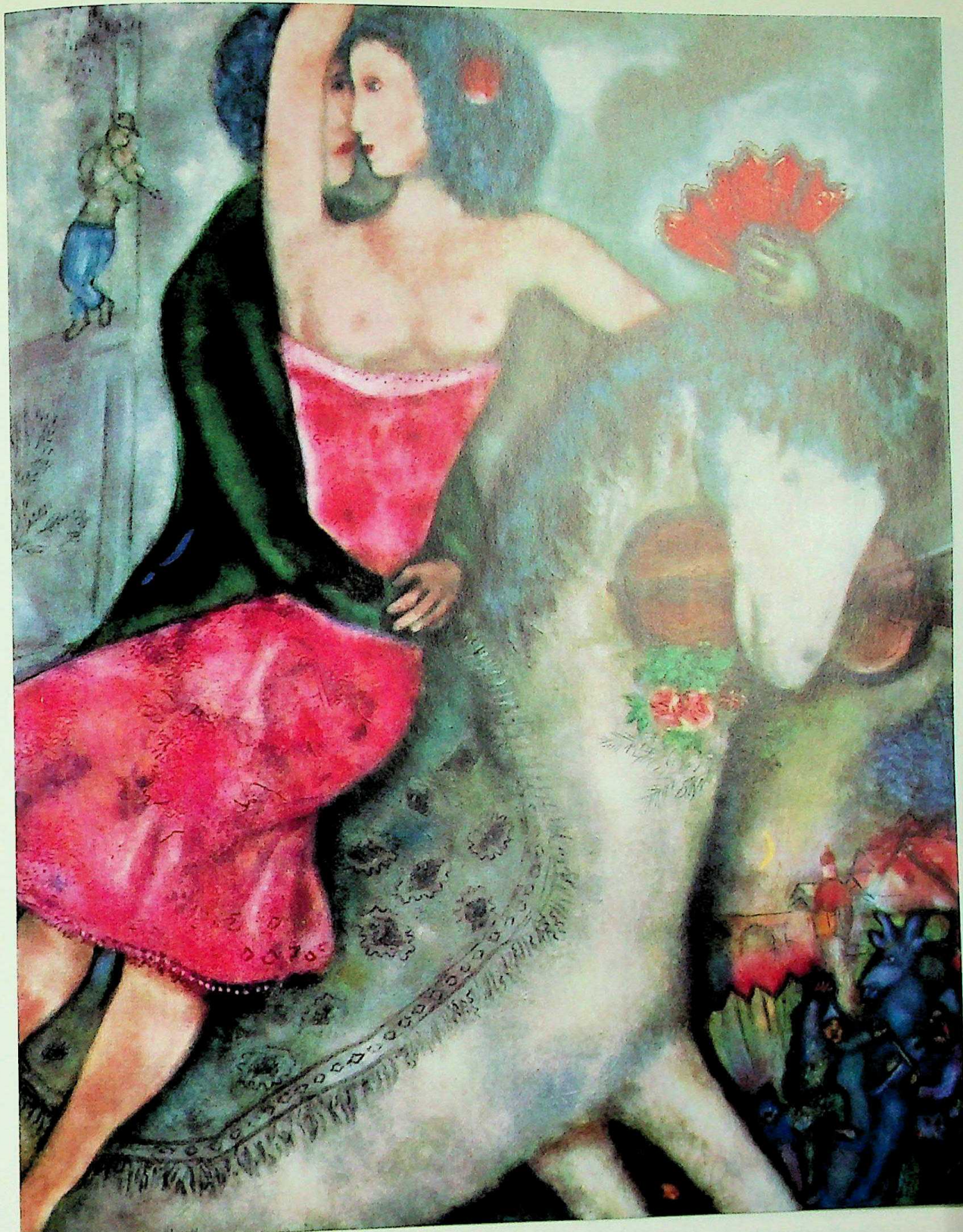
The stage designs Chagall painted for Nijinsky's sister Bronislava in 1932 have the same airiness, brightness, and gaiety. She had planned, to music by Beethoven, a ballet divided into three parts, the first dedicated to the French Revolution (Classified Catalogue, 610), the second to Russia, the third to Greece (Classified Catalogue, 611). But it never reached the stage and all that remains are a few watercolor sketches of scenery and costume designs, all in delicate, pale tints. Cool, watery blue, light gray, and delicate crimson predominate. What strikes us is the charming but rather too elegant character of these sketches. Chagall had taken the job in hand at the request of the sister of the dancer Nijinsky, whom he admired and with whom he felt linked ever since they had studied together under Bakst; but he was not really in sympathy with it.

From then on, however, one senses in all Chagall's important works a renunciation of the easy, natural happiness expressed in the magically vaporous flower allegories of 1931. This trend is based on a number of factors, not least his work on the Bible and his coming to grips with religion. But it also expresses his intense preoccupation with current events. For both as man and as artist Chagall was sensitive to the change of mood caused by the world-wide economic depression and the political revolution in Germany, later to the troubles in France, the threat of war that grew clearer from day to day, the Spanish civil war, but most of all to the Jewish persecutions in Germany, which were just beginning at that time.

On the personal level, too, the elation of the 1920s was a thing of the past. In autumn, 1929, when Chagall moved into his new house on the Avenue des Sycomores in the Villa Montmorency, he was assailed by the workers who told him the architect had decamped with the funds for their pay and insisted on his paying them again. That very day came the news of the crash of the New York Stock Exchange and the telegraphic cancellation of his contract with the dealer Bernheim-Jeune. He had now great difficulty in selling his pictures and it was only on his work for Vollard that he could count for a small but steady income. At the same time he realized more clearly than before that for all his fame few people really appreciated his art.³

This change of mood in general and in his own personal sphere can be traced in his pictures, which now become more serious and profound. The tonality loses its natural innocence, becoming more urgent, impressive, and more ambiguous. The color becomes more substantial and weighty; it is no longer an ethereal fluid filling the picture space. Salmon-pink and rose, yellow and mauve tints appear. This development continued throughout the entire decade and only partly dominates the pictures painted in 1934 and 1935.

Other contributory factors were the impressions received on a number of journeys. As in the twenties, Chagall still spent a great part of the year away from Paris, in the mountains or by the sea. For instance, in late summer, 1931, he stayed for a while in the



Malsanne Valley, between the steep, fir-clad mountains of the Dauphiné. In autumn, 1932, he stayed with his family at Arcachon, hemmed in between the vast sandy shore and the stormy ocean. July and August, 1934, were spent at Tossa del Mar on the Costa Brava in the company of painters and writers, among them Supervielle and Michaux. From there he went for a few days to Barcelona and on to Madrid and Toledo. Important as was the all-pervading brightness of the sea, which makes itself felt in the gouaches and watercolors from Tossa (Classified Catalogue, 616–619) and, attenuated to a mysterious fluid, gives the many flower pieces painted in Paris during the following year their peculiar character, the impact of Spanish painters – Velázquez, Goya, and especially El Greco, whom Chagall called “greater than the whole of Spain”⁴ – was more important still. In 1932, during a short stay in Holland for the opening of his exhibition in Amsterdam, he had stood spellbound before the pictures in the Rijksmuseum and the Mauritshuis, especially the Rembrandts. Even before that Chagall had repeatedly turned to the Old Masters, but now that he was daily concerned with the subject matter which had brought out the best in so many of them, he again took inspiration from their power of representation. The composition of the Bible etchings reflects the impact of Rembrandt, but the major result of Chagall’s study of the Old Masters was to heighten the pathos of the objectivity of undisguised figurative representation – a quality quite new in his work – both in those etchings and in his contemporary paintings. This is matched by a more cogent and challenging painterly idiom which appeals to the beholder, presses upon him, and holds him in thrall.

The new pathos of objectivity is particularly marked in the portrait *Bella in Green* (p. 401) painted in 1934/35. Wearing an elegant, dark-green velvet gown with precious lace collar and cuffs, a richly decorated fan in her hand, Bella faces us, her gaze slanting upward. The charming gravity of this portrait is not unconnected with Chagall’s preoccupation with the world of the Bible. At that time he was engrossed in his work on the etchings and while Bella sat to him she read passages from the Bible aloud. Her gaze recalls that of many a Biblical character; the overbright light that falls on and models her face and hands is like that in the Bible etchings. The inner gravity is also matched by the emphasis on the realistic rendering of every detail, from her features to the texture of velvet and lace. Yet, fascinating though this picture is, it gives a less homogeneous impression than the portrait of 1925. The pathos remains restricted to the figure and does not involve the entire picture. A small sketch (Classified Catalogue, 609), in which Bella is depicted as a young girl, charmingly backed by the angel and the delicate, vaporous flowers, shows the initial situation. As the work progressed, the world of fantasy woven from charming abandon and natural sympathy paled to the neutral background which offsets the now entirely real figure of a woman enduring nostalgia right to the very end. It was not, however, replaced by a new unity comprising both humanity, as accomplished in the individual, and universality.

The emphasis on realistic portraiture, with the figure standing out clearly against the ground, gives the picture a traditional character. This is still more evident in other portraits painted on commission.⁵ A peculiar intermediate position is occupied by a self-portrait in which the treatment of the painter’s head alongside the easel is equally realistic. Somewhat later Chagall added a pair of wings and placed the figure in the center of a fantastic winter scene (Classified Catalogue, 608). After innumerable other alterations it ended up as *Between Darkness and Light* (p. 445), the major work of 1938–43.

In other paintings we find the same serious “Biblical” realism in the rendering of the figure. Especially in the modified *Angel with Palette* of 1927 (p. 331, Classified Catalogue, 623), where the modeling is more stressed and the coloring more expressive. Closely related is *Angel with Red Wings* (p. 408), a mild, gentle messenger from heaven appearing in the market place in the bright light of day.⁶ Another angel hovers over



Bella en vert · Bella in Green, 1934/35





Les Fiancés · The Bridal Couple





L'Air bleu · Blue Air, 1938





Clown musicien · Musical Clown, 1937/38



the group of people in *The Apparition of the Artist's Family* (Classified Catalogue, 626) as they rise up on the easel before the painter's inner vision. The picture was painted in 1936/37 but was greatly modified later.

There are other ways in which the works of the thirties differ from those of the previous decade. First of all, new themes and motifs appear, expressing the gravity of Chagall's mood at that time, his deeper interest in Jewish affairs, and the preoccupation with religion revealed in the Bible etchings. In spring, 1935, he went to Poland with Bella as guest of honor at the inauguration of the Jewish Institute⁷ in Vilna. As Lassaigue says, what really induced him to go there was the idea of being near his native Vitebsk, to which he could not return.⁸ As in Jerusalem and Safad four years before, in Vilna he painted the interior of a synagogue with its massive columns, richly adorned tabernacle and chandeliers (Classified Catalogue, 624, 625). In another picture a man presses sorrowfully to his breast the rolls of the Law (Classified Catalogue, 622). In Poland Chagall sensed the deadly peril that menaced the Jews in the East.⁹ That, indeed, is why he painted the other pictures of synagogues: he wanted to record a reality that seemed likely to disappear.¹⁰ He was also stimulated by his personal experience of the Warsaw ghetto, which was so different from anything he had known in his own country. In Poland Chagall came to realize once again and far more intensely than before the isolation of the Jews from the rest of the population. In Vilna he met Dubnov, the historian of Jewry, and was dismayed to discover that on the street people called the son of that great scholar a "dirty Jew" and boxed his ears. In summer, on leaving Vilna, Chagall and his wife spent some time in the country where they paid several visits to a nearby Jewish orphan colony. Every detail of this Polish journey left a deep impression on him.

The year 1937 brought with it a new thematic cycle – the revolution. The large composition built up on that theme will be dealt with later.



The Large Compositions of the Thirties

A change from the previous decade is the re-emergence of large compositions. Although some actually date from the twenties it was only after 1930 that they found their definitive form. On all of them Chagall worked over a lengthy period. Thus, two of these large pictures were commenced in 1933 and finished more than ten years later.

They are *Dedicated to My Wife*, finished in 1944 (Classified Catalogue, 612), and *Circus People* (p. 402), cut in two parts in 1945 which were then finished as *The Wedding Candles* (p. 487) and *Around Her* (p. 460). Both resume earlier themes and recall compositions of 1910-14, but derive more directly from the theater murals. A smaller work, *The Acrobats*, a replica of the main wall of the Jewish Theater on which Chagall had worked since 1924, kept fresh during the entire decade the idea of the multfigured composition.¹

Artistically, however, these large works are based on the pictures of the twenties and on the evolution peculiar to that phase. The total picture space is no longer produced by stratified compenetration and superimposition of the partial spaces that jeopardize their realistic effect, as in the theater murals, but by painterly means of unification. The fiancés, the bouquets, the ass with the candlestick, the cock, the naked woman, the winged clock, are all surrounded by a spatial zone which assimilates, continues, and strengthens their material reality but which also – despite the breaks in perspective continuity – opens up into the total space thanks to the appositeness of the painterly handling. But that is the stylistic result of the evolution of the twenties.

Regarding the motifs, these works also echo those of the last ten years. Figures from the circus pictures, rustic scenes, flowers, lovers, the samovar, and fruit of the still lifes, violins, and fabulous beasts, stand or fall, float or dance in space. But whereas about 1928 the single motifs were placed in the picture for their own sake, as material embodiments of life's basic stream, now they exist merely as notes in the festive concert.² The whole becomes an allegory of the excitement already expressed in Chagall's earlier works, especially in the waves of glittering color in the flower pieces and circus pictures of 1926, but now more richly orchestrated, less dependent on the individual motif and, owing to the larger size, more effective.

Another composition of 1933 that should be mentioned in this context is *The Eiffel Tower* (Classified Catalogue, 614), a large, almost square picture with a huge white cock carrying a naked woman on its back. A fiddler flies in from the thicket on the right and the Eiffel Tower stands by the double-ringed sun in the background.

This picture was variously modified during the following years and in 1939 developed into *Bride and Groom of the Eiffel Tower* (p. 404), a work of hymnal resonance. All these pictures still voice the timeless happiness that pervades the works of the previous decade. How different the three large compositions – *The Falling Angel*, *The Revolution*, and *White Crucifixion* – each of which occupies a central position in the thirties!

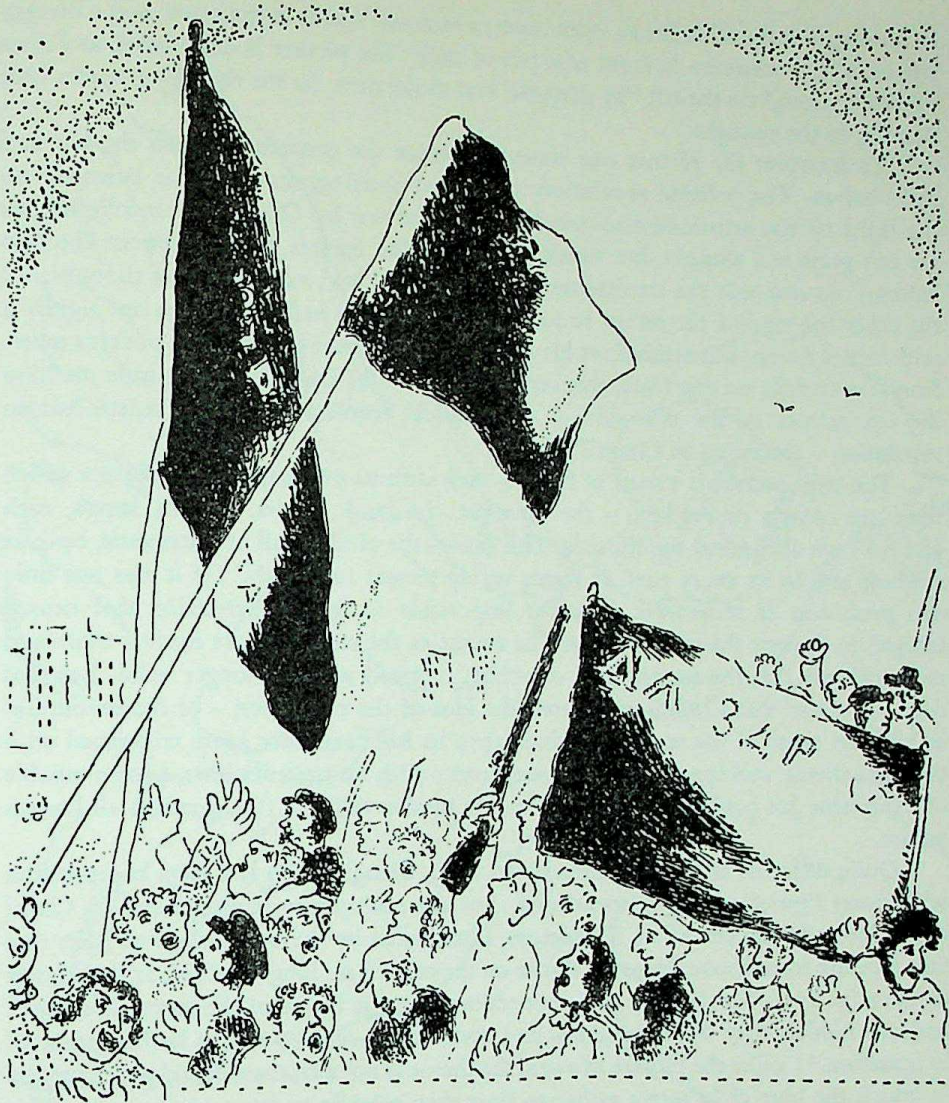
The Falling Angel (p. 491) in its present state is dated 1923–33–47. A small gouache inscribed 1924 (Classified Catalogue, 369) gives an idea of the first state with only two figures – the angel falling diagonally in from the right, its body and pinions filling half the picture, and the Jew hurrying off to the left, carrying the sacred Torah scrolls to safety. In the 1933 state (Classified Catalogue, 613) the picture is enriched with the flying man at the upper left, the wall clock, the sun and moon, the cow's head and violin, the village, and the lighted candle in its stick.³ But the different impact made by this version is also due to other causes. Where in the 1924 version hallowed and unhallowed, law and revolt against the law, are juxtaposed in the unreal space of spiritual conflict as fundamental contingencies, now a force from the other world breaks into the here and now, into the temporal life of our world.

In a far earlier work, *Dedicated to My Fiancée* of 1911 (p. 133), Chagall first created a symbol of the revolt of the demonic which threatens the security of our modern civilization. That work was no mere gloomy admonition. On the contrary, in its expression the positive, the contribution of new spiritual force, predominates over the menace of impulse and irrational myth. Now, instead, in a different temporal situation, Chagall has first of all sensed the destructive power of the negative aspect. At the same time the demonic has lost its link with sensuality, simply because in Chagall's work sensuality has long been one of the creative forces of the human world. Now the demonic, in the guise of an angel, a celestial flame, breaks into the picture space.

Chagall terminated and exhibited the new version in 1933. The events of the late thirties and first of all the outbreak of war led to the further, definitive modification. In 1933 the apocalyptic vision is more restrained and the angel is like a strange, fiery butterfly whose flight troubles peaceful life and compels the mysterious forces that govern it to show themselves. Thus, the Jew no longer simply carries off the Torah scroll but unrolls it before our eyes and exhibits its contents, and the beast makes music wholeheartedly in the flickering candlelight. Hurlled upward by the violence of the storm, the stroller becomes a creature of the air beside the clock in its case. This makes the angel fallen from the empyrean into the region of man not only an evil force but also a compulsion for all life forces to show themselves in their true colors. Subsequently this ambivalence diminished somewhat and the final version, which reflects the experience of the war years, became the allegory of an age of terror. This last version will be dealt with later.

In another picture painted during the decade that preceded the war the images that grew out of Chagall's former world and work blend with others that stem from his participation in the present turmoil. It is *The Revolution* of 1937 (p. 392), a monumental composition on which Chagall continued working for many years and which he cut up in 1943. Two of the fragments were treated later and given titles as autonomous compositions – *Liberation* (Classified Catalogue, 831) and *Resistance* (Classified Catalogue, 829) – which also reflect the political events of that age.

Since the mid-1920s avant-garde artists and intellectuals in Paris had been engrossed in politics. The social conflicts in France from 1934 on and the solidarity of the Leftist forces with the Popular Front after 1936 gave political interests still greater weight. A major factor in this development was the Spanish civil war, which the Leftist French intellectuals felt and sympathized with as the tragedy of a neighboring country and the first act in a drama involving all mankind.⁴



This exacerbation of the political conflict provides the background for Chagall's *Revolution*. But his views derived neither from current events nor from a private pipe dream; they grew quite naturally from his own memory. Chagall still felt that the Russian revolution of 1917 was "his" revolution, which had unfortunately been robbed of its meaning by the course of events. So he wanted to show all the Parisian intellectuals – from the Trotskyist Surrealists to the Stalinist Communists – who talked of revolution in the thirties, the real significance of the term as a total human-artistic-political fact.

From the left the rebels, men and women, press forward armed with guns and waving red flags. Some stand at the scarp ready to fire; others hurry by; some harangue the crowd; others rest or sleep. In the foreground, by two gravestones, lies a dead man. On the right, a star revolves with the painter, surrounded by musicians and animals, sitting on its rim. Lower down a wayfarer carrying a sack trudges by and a pair of lovers lie on the roof of a Russian log cabin. But the major figure is Lenin. Balancing on one hand on a table, his free arm stretched out sideways and his legs stretched upward with a waving tricolor flag, he occupies the center of the picture. By his side a praying Jew sits at the table with the ritual phylacteries on his head and the Torah scroll

in his arm. On the table lies an open book; a samovar stands in the snow, and a donkey sits on a chair close by in front of a tub of milk. The picture is dominated, as Raissa Maritain wrote,⁵ on the left "by deep-red and violet tints, on the right by a tender blue floating in the sunlight."

To interpret the picture one must start from the contrast between the left and right halves. The political revolution, the actual uprising, on the left is balanced on the right by the artistic-human revolution proclaimed by Chagall. Its manifestations are not guns and slogans, but music and love. The leaders appear between the two halves – on one side the transmitter of the religious law, sunk in secret thought; on the other the man of the return to justice. Thus Lenin's handstand does not signify a criticism of Lenin, but symbolizes his revolutionary impact in an entirely positive sense. Standing upright on one hand, this central figure is like the pointer of a scale marking the equivalence of the two sides – the political revolution and the artistic-human revolution – according to Chagall's dream.

The large picture is a mass of figures, each with its own expression. Besides which there are objects everywhere – the samovar, the book, chairs, ladders, lamps, each with its own allegorical significance. This makes the picture full of statements, both as a whole and in its every part. It wants to say almost too much. Yet it was not only this profusion of statements, however impossible to render pictorially, that caused Chagall to destroy the large picture. The events of the ensuing years made it more and more evident that the foundations on which it rested were no longer valid. But that does not mean that Chagall repudiated the idea of the revolution – of the revolution in his own sense of the word. For since 1959 he has been once again concerned with the same theme, seeking to give it, in conformity with his present views, a form capable of expressing his profound reverence for the total revolution that involves all human nature.

Quite different is *White Crucifixion* (p. 417), though it too is a large composition with many figures acting independently. But the multiplicity is disciplined by Christ on the cross in the center of the picture, illuminated by the broad shaft of light that falls slanting from above. Here the figure on the cross is no longer a child, as in *Golgotha* of 1912 (p. 175). Nor is there any connection with the forms of the icons. If Chagall had any models they were sixteenth- and seventeenth-century works he had admired in museums.⁶ Unlike the picture of 1912, the theme is not a transcendental phenomenon in which the blue child seems rather to float than actually to hang on the cross. This Christ is really crucified, stretched in all his immense pain above a world of horror. Men are hunted, persecuted, murdered; a fearful din fills the "vast ivory space"⁷ he dominates and permeates as if he wanted to bear it all and give it a meaning. But although Christ is the central figure, this is by no means a Christian picture. The scenes that frame the cross, twined round it like a crown of thorns – from the shattered village to the pillaged, burning synagogue – constitute an exemplary Jewish martyrology. On the left a hostile crowd presses forward and fugitives flee across the water in a boat. Below, white fire consumes the sacred books and one of those taking flight to escape the horror wears a vest⁸ on which was formerly written in German:⁹ "I am a Jew"; high up in the sky the elders wail. But Jewish is not solely this tale of woe: Christ himself is a Jew. Above his head Chagall has clearly written the Biblical "Jesus of Nazareth, King of the Jews,"¹⁰ both in the traditional Latin abbreviation (INRI) and in Hebrew, thus providing Jewry's confirmation of Pilate's words. Round his loins Christ wears a loincloth with two black stripes resembling the Jewish tallith,¹¹ and at his feet burns the seven-branched candlestick surrounded by a halo like that which frames his head. But, most important of all, this Christ's relation to the world differs entirely from that in all Christian representations of the Crucifixion. There it is



not the world that suffers, except in grief for his death on the cross; all suffering is concentrated in Christ, transferred to him in order that he may overcome it by his sacrifice. Here instead, though all the suffering of the world is mirrored in the Crucifixion, suffering remains man's lasting fate and is not abolished by Christ's death. So Chagall's Christ figure lacks the Christian concept of salvation. For all his holiness he is by no means divine. This Christ is a man who suffers pain in a thousand forms and yet finally always in the same form, a man who is eternally burned by the fire of the world and yet, being an archetype, remains indestructible. It is not his divine but his human nature that Christ's suffering preserves.

White Crucifixion is the first of a long series.¹² In a gouache (Classified Catalogue, 687) probably executed later the painter sits at his easel overcome by grief before a picture in which the gigantic crucified Christ dwarfs a bent, aged Jew who trudges wearily by. Alone in the night the painter experiences the event, his heart filled with grief. The large canvas, instead, reveals an objective character that transcends mere personal sympathy. Only a few colors stand out against the pale gray—a red flag on the left, a flickering, pale blue, a dull, dark violet, a green on the fugitives, the red head of the brownshirt trooper before the blue curtain of the synagogue, and the orange yellow of the flames. But these splinters of color are ordered in a tranquil radiance that originates in the pallid light yellow of Christ's body and dominates the whole, raising the shrieks of the dying and the horror of death into the realm of legend. That is what makes the picture unique. *White Crucifixion* is full of contemporary history, so full of it indeed that in a mere reproduction every detail thrusts itself too much upon the beholder's attention. The painting itself makes a totally different impact; the details lose none of the tragic sharpness one finds so moving, but in the unity of the picture form they become part of a timeless, necessary tragedy. In this work Chagall has given the suffering and distress of the present day the same primordial reality he gave the Bible story.



La Crucifixion blanche • White Crucifixion, 1938





Le Village sous la neige · Village in the Snow



The Transition to a New Picture Form

It is no easy matter to trace Chagall's evolution during the 1930s, for it occurred on various levels and in the context of various themes and interests. Next to pictures of "Biblical" intensity are works of the circus cycle, and next to reflections of tragic contemporary events, flower studies and compositions with angels, violinists, and animals. Yet even the works with less "serious" motifs reveal a new, more earnest mood.

Once again periods spent in the country and on journeys are important for the works they gave rise to and also as chronological points of reference. In summer, 1933, Chagall worked for a while at Vézelay and in summer, 1936, at Oye-et-Pallet (in Jura). In both localities he did watercolors that have the "brightness" of his Bible illustrations but are cooler in tone. That applies in particular to the tender green coloring of the Jura landscape which provides the background for a portrait drawing of Bella (Classified Catalogue, 621). In winter, 1936/37, Chagall was first at Morzine, in Haute-Savoie, and later at Villars-Collmar, in the Vosges. But more significant are the impressions he received during the months he worked in the south. In the spring of 1937 he stayed for a time at Villeneuve-les-Avignon before going to Italy. In Tuscany he did fifteen of his Bible etchings and worked intensively on oils and gouaches. In his spare time he and Bella visited Florence, where they were enthralled by the Bellinis, the Titians, and the Tintoretos in the Pitti and Uffizi. The influence of the Venetian painters increased from year to year. But at that time Chagall and his wife were most deeply impressed by the Florentine Quattrocento sculptors, particularly Donatello.

This artistic experience was bound up with that of southern nature, the landscape, light, and air of Provence and Italy.¹ After a period of lower vital tension, Chagall's pictures once again overflow with material sensuousness, as they did ten years before when he stayed in the Auvergne. Now, however, all is more relaxed and placid. The evening warmth of the south encompasses man and beast, and their life force does not erupt wildly as at Chambon, but is revealed in the calm, happy life of the body. Rustic and rural motifs are present now as then, but the thatched roofs, the trees, the dark hills, the fields with the golden yellow haystacks, no longer represent a nature that manifests itself in savage orgy but are part of a scene that offers infinite scope for a happy life. People are united in tender companionship (Classified Catalogue, 653, 657, 662). A man dreams he is still on the cart that passes by in the distance (Classified Catalogue,

655). Animals, the companions of this gentle figure, approach – half-cow, half-goat (Classified Catalogue, 652), or a cock, the emblem of the fiery spirit (Classified Catalogue, 649). Even the growth of the trees, from trunk to finely rounded leaves, is governed by a happy, naturally relaxed force. Occasionally the eye dips behind the figures into the broad bright mirror of the sea that reflects the flickering red of the setting sun (Classified Catalogue, 654). The distance, too, embraces the action in the foreground, giving it an intimate character, and the spiritual mood condenses in harmony with every part of the picture.

One is tempted to link the new natural sensuousness of Chagall's art with the happy turn in his personal affairs. The years of the depression were over and the painter's material situation was once again secure. In 1937 he had become a French citizen. The move to a new home in 1936 (at 4, Villa Eugène Manuel, near the Trocadéro), where he felt particularly at ease, may have contributed to his change of mood. The peculiar atmosphere of his new studio can be sensed in many of his pictures, especially in one flower still life (Classified Catalogue, 633). The cool haze that flows in from the blue distance surrounds everything in the room – the roses with their dark, bushy foliage, the tables and chairs. Little figures, a pair of lovers and once a fragile, bright-red angel, float through the air (Classified Catalogue, 634). In the "Italian" flower pieces (among them *Blue Air*, p. 405) the liveliness of color and texture is identified with the denser structure of the vegetation. As though sheltered in a cave, amid the thicket of bouquets that fills the sky above the Russian village and accompanied by Chagallesque animals, the lovers embrace.

The general mood in Paris was also more relaxed despite current world events. The year 1937 brought the universal exhibition in the Trocadéro Gardens, a few yards from the Chagall's home, and they often dined at one of the many international restaurants. They also made several important contacts, both in Maritain's circle and among the Spaniards who came to Paris after the collapse of the republic. The most valuable new friend was the writer Raffael Alberti who, like Supervielle, Maritain, Paulhan, Marcel Arland, and Eugène Dabit, was a frequent visitor at Chagall's home.

The new, naturally sensuous, elated mood found expression in circus pictures, just as it had ten years before. At that time Chagall handled paint more impulsively and his fantasies exploded like fireworks. Now all appears relatively quieter and less pushed to extremes. Like a gentle yet powerful current the new mood brings the pictures to life, penetrates their remotest corners and moves every single figure. Fiddlers and dancers frisk, trapeze artistes swoop, and a goat makes ready to jump through a hoop high up above the ring. Life flows through them as if they were plant shoots growing toward each other through the picture space. To stress their vivacity they are most incongruously articulated, with one striped and one dotted trouser leg, one foot shod and one bare, a boy's head or a goat's, violin bodies and human limbs. In the flower pieces in watercolors Chagall painted in the Villa Manuel the figures moved like exotic sea fauna in the unreal, airy aquarium of the room. Now they sprout in the denser picture space like full-grown fantastic flora. One grows out of the other: a beast and a woman from a clown's head (p. 407); a girl's and a boy's profile from the same trunk (Classified Catalogue, 666); or a house is also a woman whose breast and hands jut out from roof and wall, holding a child, and on whose handsome head a dark cock lies upside down with its legs stretched in the air (Classified Catalogue, 668). Many of the figures have the head of a cock with swelling comb or of a bearded goat with obscene eyes.

The circus motifs are linked with others, mostly derived from the rustic cycle. Chagall's new fraternal relation to animals evokes memories of the themes of the *Fables*; but the essence of the motifs is modified by an unmistakable, new, fairy-tale tone. This



makes every picture seem bewitched despite its sensuous closeness. The fantastic motifs recall familiar things and modes of life in childish harmony with nature and the world. Fairy-tale traits are not uncommon in Chagall's earlier works, but the fairy-tale mood was never so simple and plastically insistent. It gives the pictures he painted during the last years before the war and during the war itself their peculiar character.

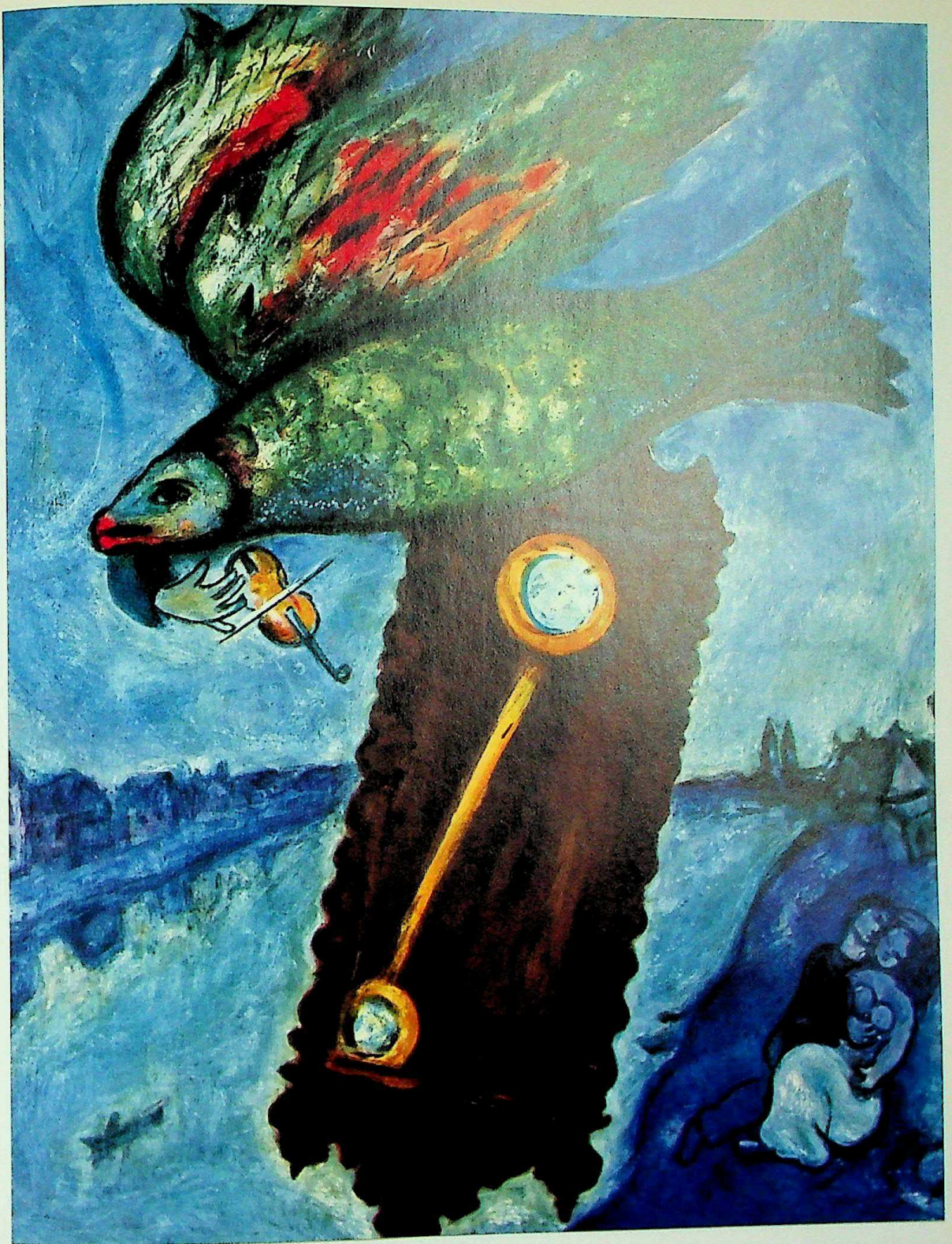
The handling also matches the mood. It is more substantial than before, blossoming out into a sensuous richness. The deep coloring that replaced luminous transparency since 1931 has a stronger resonance. This applies to both oils and gouaches, which latter once again attain the importance they enjoyed in Paris between 1911 and 1914 and from 1926 to 1930. Applied dense and consistent, gouache is a medium of great plastic efficacy that can supplement oil. Just now that Chagall is spending years painting over his large pictures, it enables him more speedily to give the colored picture space the required density. But the difference is only a matter of degree: the incessant flow and ebb of artistic creation leads from the crayon drawing through the light sketch to the plastic gouache and the densely structured oil painting "heavy" in its light-saturated materiality, and back again. One technique fertilizes the other. Thus in the large compositions we find the rapid stroke of the drawing brush, and Chagall often used the fibrous texture of colored chalks and the cloudy gradation of gouache on the same sheet. The handling is at once heavy and delicate, producing both material density and luminous vibration. The color too has a peculiar dual character, for its dark, crepuscular tone is shot through with intense light.

During the next few years the circus cycle produced some essential major works. One is *The Red Horse* which Chagall painted in a first state in 1938 (Classified Catalogue, 646), then painted over, and terminated only in 1944 (Classified Catalogue, 723). In the earlier version two worlds meet – the circus world with acrobats flying through the air and a leaping horse carrying a candle, and the world of Chagall's native Russia with his weeping parents beneath the cross-hung curtain of night. A dual being, half falling angel and half violinist, thrusts into the picture space from the right. In the definitive version the Russian motifs are confined to the edge of the picture and the mood throughout is festive, celebrating life's triumph in the mystery of the night.

Another important picture, *The Cellist* (p. 423), was already finished in 1939. It is accompanied by a whole series of smaller works in which the verve of the circus seems still more stressed (Classified Catalogue, 675 seqq.). The drawing stroke skims over the sheet, curves to produce an eccentric form, creates pointed accents, and dances along in a row of dots. Thus are conjured up before our eyes figures of diabolic cleverness – animal-headed acrobats, clowns, a violinist with a girl and a pregnant goat, a mother and child, an ass, a cock, a small bird in a tree. The color plays contrapuntally over the drawing – light green, red, and various blues – in broad bands, circles, and cloudy patches. It is juxtaposed to the stroke as an independent stylistic element, enriching the picture under the dual aspect of form and motif.

In the large picture one finds similar motifs and a similar rhythm. But the interpenetration of form, color, and motif is pictorially stabilized and concentrated, in a continuum, the symbol of a psychic space in which each element possesses new significance as an echo of the whole. The significance of the motifs is also modified and deepened. So Walter Erben was quite justified in writing under the impact of this work: "The musician, two-faced Orpheus, is the instrument he plays, and the houses of Vitebsk, now brought quite close, are the walls of Thebes that his song conjures up."² Maybe the idea of the picture was linked with the pastel-and-gouache study *Circus* (Classified Catalogue, 639). But the motif of the man playing on his own body as if it were a cello is older still and stems from one of the Berlin etchings (Classified Catalogue, 345).³ Here, as once before in *Pregnant Woman* of 1913 (p. 209), the basically

Time Is a River
Without Banks, 1939



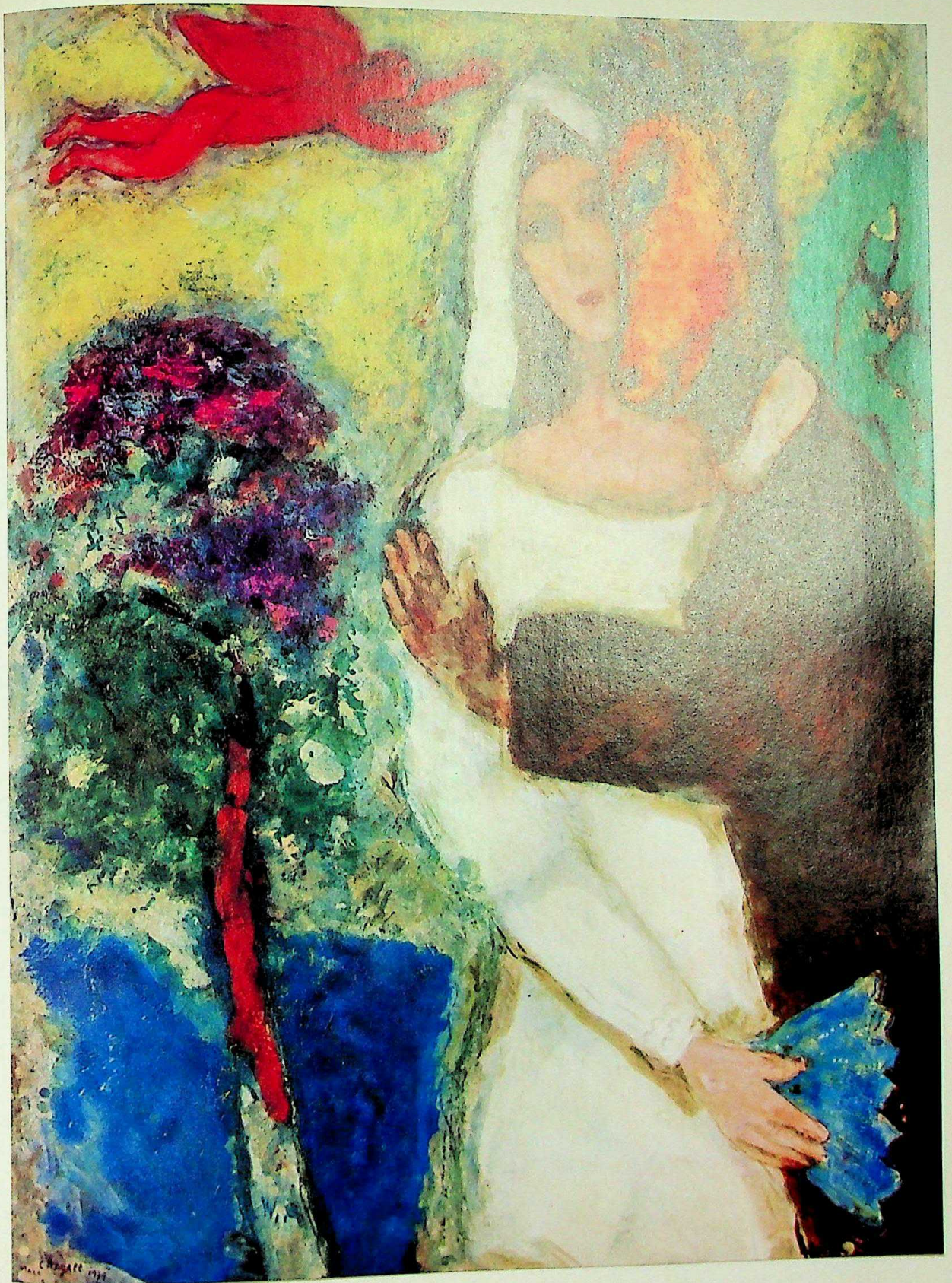
contradictory nature of all creatures is symbolized by the conjunction of a full face with a profile, as in other works of the same period in the superposition of a human and an animal head or the fusion of a boy's head with a girl's. Erben rightly sees the musician as Orpheus and quotes Rilke: "Is he one of us? No, his ample nature grew from out both realms."⁴ All the details are linked – man and instrument, full face and profile, hair and sky. The tune is taken up not only by the little animal-headed musician, but by all the forms of the picture which thus play it too. Every form is densely saturated with color, laid on thickly, layer on layer. In this way the color becomes body and its material nature is linked with its radiance. The action is based on units of such dual nature, and the tone of the color rays both enlivens the substance and is sustained and nourished by it. All is mysteriously anchored in the depths and from there confronts us in absolute freedom. The dual nature – material and spiritual – of the painterly medium may also be linked with the tragic overtone that pierces through the splendor of the color, and one may say that here for the first time the new mood of the 1930s, which stems from the encounter with the world of the Bible and with current events, becomes a total pictorial reality. All previous pathos was but a presentiment of this psychic third dimension of the color, which is decisive for Chagall's later work.

The year 1939 marked an important turning in Chagall's art. The works he produced during that year are like the close of one period and the opening of another. This is variously evidenced by four major works – *The Cellist*, *Midsummer Night's Dream*, *Time Is a River Without Banks*, and *Bride and Groom of the Eiffel Tower*. The last two pictures are the result of working over older versions (dating respectively from 1930 and 1933). But the modification that resulted in the last state is more important for the character of the picture than the original layout. In all four the structure develops to greater density and unity than in any other works Chagall produced since his return to Paris. This is evident both in the composition as a whole and in the treatment of the details. Except in *Bride and Groom of the Eiffel Tower*, which is more traditional in character, the color attains greater autonomy and takes the lead more decisively in the structure of the picture space.

Time Is a River Without Banks (p. 425) and *Midsummer Night's Dream* are related to *The Cellist* in the matter of color. In the former it is interesting to note how greatly the original state has been altered (p. 389). Hardly a spot remains untouched, though Chagall maintained the former over-all distribution of the motifs and only changed the landscape, adding a pair of lovers on the right and giving the fish an arm that plays the violin. Above all he condensed the elemental substantiality of the color. Now force issues from its material depth and develops a quite harassing effect. The shimmering green fish with the flickering tropical red on its wings and the brown clock are lifted up by the vastly spreading blue of landscape and sky and fly past above Chagall's familiar native scene like mighty witnesses of an alien reality. In 1930 the singularity of the apparition in the sky was still more forcibly stressed by the wayfarer who stood gazing at it in amazement. In the second state the couple on the river bank take no more notice of the apparition than they would of a passing cloud. For here, in the more substantive coloring, both strange symbols and homely motifs rise from the same basic stream.

In *Midsummer Night's Dream* (p. 427) the lovers stand tenderly embraced. Judging from the title of the picture, they are Bottom and Titania. But the juxtaposition of a girl and an animal-headed man has been one of Chagall's essential motifs since 1911. And animal-headed humans occur with particular frequency in the immediate vicinity of this picture, in the circus gouaches done since 1937.⁵ So maybe the title was added while the picture was being painted or even after it was finished. It lacks the anecdotic overtone of previous versions of the ill-assorted pair – *Dedicated to My Fiancée* (p. 133),

Midsummer Night's
Dream, 1939





The Lion in Love (Classified Catalogue, 454) from the *Fables*. The girl is not compelled to ward off the attack of the dark forces, nor are the two lovers held in the grip of orgiastic passion. Instead they stand side by side in the tranquillity of the festive occasion surrounded by blossoming nature with an angel hovering above them. In keeping with this mood the coloring is restrained on the figures and only breaks out in the space round about them. From deep gentian blue it rises through green to the intense resonance of fiery yellow and red. All these hues seem to be implanted in the picture like a dense vegetation. Their spread is not limited by sharp outlines as in *The Cellist* but cloudily diffuse. This frees the color still more than before from the object and makes it part of the picture space.

Bride and Groom of the Eiffel Tower (p. 404) differs somewhat from the pictures just discussed. It seems to be the most backward-looking of the four, a summary and intensification of earlier attempts at compositional solutions.⁶ But like the others it is based on clear, coherent construction.

The significance of the new unity is clearly demonstrated by a comparison of the definitive version and earlier forms of the major and secondary motifs. In the 1933 state (Classified Catalogue, 614) a black-haired young woman – a variant of the circus rider of the 1920s – lies on the back of a gigantic white cock in the very same posture as the nude figure in *Dedicated to My Wife*, the first version of which dates from that same year. In the background the Eiffel Tower stands alongside the sun which is framed by two colored halos, as in a watercolor of 1910 of which Chagall did a replica in 1928. In smaller works of the following year, from which we can gauge his further development, the reclining woman is replaced by a pair of lovers – once lying on a sofa with a cock sticking its head out from under the cushion, once riding gaily on the animal's back, and a third time in the posture of the definitive picture (Classified Catalogue, 615). The large definitive version takes over the pair of lovers from this latter sketch but enriches the composition with additional motifs akin to those of *Dedicated to My Wife* (Classified Catalogue, 612) and *Circus People* (p. 402) on the second state of which Chagall was actually working in 1938 and 1939. Now, however, assisted by the almost square canvas, he succeeded in giving the multified composition greater unity.

Although the subject is totally different, *Bride and Groom of the Eiffel Tower* may be compared with *White Crucifixion* (p. 417): in both the peripherally arranged groups are dominated by a central figure. In fact, the bridal couple, the front part of the cock, and the angel playing the violin give the impression of forming a unit compositionally opposed to the other groups – the wedding scene in the cock's white tail feathers, which are treated as "landscape," the blue pyramid of the tower with the sun and the flower-angel, the conjunction of cello, goat, and cantor, and finally, as pendant to the "ascending" angel, the "falling" angel with the candlestick between cock and tree. As in the large compositions of 1933, the picture space is created by the sum of the individual motifs and their movement. But the seamless structure is more natural and pervaded by the radiance of the deep, forceful color. Before our eyes mounts a tender song of conjugal love guarded against demonic snares by the forces of nature and encircled by music and light.

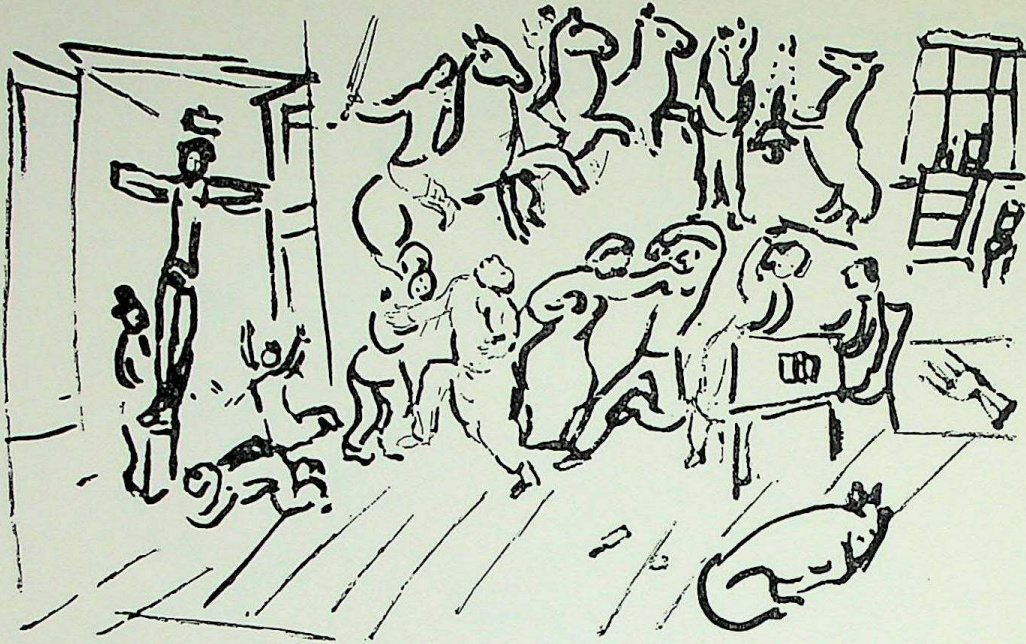


Gordes

Chagall and Bella spent the summer of 1939 in an isolated farmhouse not far from the hamlet of Villentroy, Indre-et-Loire, where they had already stayed for a few months the year before. Amid the general excitement of the last days of August Chagall imagined he was in danger from the farmer and barricaded himself into his own part of the house. Shortly before war broke out he moved to Saint-Dyé-sur-Loire. Early in September he and his daughter fetched all his pictures (with the stretchers removed) from his Paris studio to his new residence. In January he brought several works back to Paris for an exhibition of the large oils and gouaches he had painted during the last two years, organized by Yvonne Zervos for the inauguration of the Galerie Mai. His huge *Revolution* was also among the exhibits under the neutral title *Composition*; it was hung in the back room as a not quite public antiwar demonstration. At that time Chagall saw a great deal of Zervos and Picasso but until the spring did most of his work at Saint-Dyé. Then the question arose of making the Loire a major military line of defense, so he decided to move further south.

He had heard André Lhôte speak of Gordes, a village in Provence situated on the edge of the Monts de Vaucluse; he drove there with Bella at Easter, 1940. The scenery captivated him at first sight and he decided to stay. It was not long before he found a home of his own, a former Catholic girls' school that had been empty for decades. What interested him most was the size of the rooms, which made them ideal for a studio, so he bought the house on May 10, the very day the Germans invaded Belgium and Holland. It was destined to be Bella's last home in Europe. The house lies in the Fontaine Basse quarter, in the little valley that borders one side of the huge spur on which the village is built. Early in May Chagall and his wife hired a truck at Cavaillon and fetched the pictures he had left at Saint-Dyé. They stayed at Gordes for almost a year.

Obviously the only reasonable thing for Chagall to do after the fall of France was to leave Europe while that was still possible. But he dug in his heels and refused to budge, for he still had no idea of the risk he ran. During the winter he received a visit from Varian Fry, head of the Emergency Rescue Committee, and Harry Bingham, American Consul General in Marseilles. The mere arrival of the big American car created a sensation in the village. The two men brought an invitation to the United States from the Museum of Modern Art in New York addressed to a number of well-known artists, among them Chagall, Matisse, Picasso, Dufy, Rouault, Masson, and



Max Ernst. But Chagall was far from enthusiastic. "Are there trees and cows in America too?" he asked. Nonetheless he changed his mind when France adopted the anti-Jewish laws; in April, 1941, he moved with his family to Marseilles to make ready to leave the country. But he insisted on obtaining a French re-entry visa as a sign that he had not burned his boats. He was arrested during a raid on the Hôtel Moderne, where he was staying, but was released at the intervention of Fry and Bingham.¹ The diploma of the Carnegie Prize, which he produced to the police, was also a help.² Now that he had felt the danger personally he was in a hurry to leave. It was hard to be separated from the soil of France, that second homeland, especially for Bella, who may have had a presentiment that she would never return.³ Chagall himself felt that departure for America also meant bidding farewell to the the past, to the homeland in the broader sense. At the time he wrote a poem that begins: "A wall rises up between me and mine, a mountain covered with graves and grass."

On May 7, the date he had waited for because he considered seven his lucky number, Chagall and Bella left Marseilles. Their first stop was Lisbon, where they waited for the ship to America.⁴ All his pictures, all his portfolios of drawings and studies, packed in trunks and cases totaling three thousand five hundred pounds, had been sent on ahead but for five weeks there was no news of the shipment, which had been delayed in Spain. Finally, the combined efforts of the painter's many French, American, and Spanish friends to whom his daughter turned for assistance, succeeded in getting the shipment moving again, and so Chagall's old pictures and those on which he had been working for years followed him to the new world. On June 23, the day the Germans attacked Russia, Chagall and Bella landed in New York.

At Villentroy and Saint-Dyé Chagall had continued working on his large pictures. Some were finished at Gordes, others in America. But his long stay at Gordes, virtually out of touch with the friends who had stayed on in Paris or lived somewhere south of the demarcation line, constitutes a separate period in Chagall's œuvre. The scenery also helped to make it so, though in fact he did few real landscape studies there. It is only in one delicate, lightly tinted drawing (Classified Catalogue, 680), behind a beautiful, brooding portrait of Bella, that the terraced hill on which the village lies rises in steps

from Chagall's house in the little valley on the left to the large buildings and the massive nave of the church on the skyline. The hill seems to grow lifting the village, like Noah's Ark on Mount Ararat, up to the sky. This occurs without pathos in the delicate, precise rhythm of the landscape, related to its open spaces and yet clearly structured in its breadth and articulation.

The mood of the landscape can also be sensed in other works, especially in the studio still lifes. They were painted in autumn, 1940, inspired by the masses of fruit that friendly peasants brought to the house. There are not so many flowers as in earlier pictures and the few wild flowers in the Provençal pitchers merely accompany the major motif – the profusion of grapes, peaches, pears, tomatoes in big round bowls or broad baskets, the artichokes and tufted leeks, the plucked fowl and the dead game (Classified Catalogue, 681 seqq.). These still lifes stand or lie on the studio table, set off by the red tiled floor of the former classroom in which Chagall worked. Occasionally one of the large windows with the pale blue shutters opens onto the delicate brightness of the landscape. A rich, almost "fluid" light flickers on the rounded forms of berries and fruit, on the leaves and pelts. The morning glow that pervades the pictures gives them a curious, happy resonance. One can also sense an autumnal note attuned to the season of the year. But one is inclined to construe it as a note of farewell to the natural happiness of the prewar period on the threshold of years of misery for Europe and of exile for Chagall.

At Gordes he continued to work on pictures he had already begun, and it is not always easy to determine whether they were actually executed there, at Villentroy, or at Saint-Dyé. Rural motifs might be inspired by one or other, and the character of the painting is fostered by moods of different phases of his work. An important picture, *The Three Candles* (p. 453) begun in 1938, was finished at Gordes in 1940. Judging from the motif, it stemmed from the cycle of flowers and pairs of lovers of 1937/38. But in comparison with the works of that period, *Lovers* (Classified Catalogue, 635) and *Blue Air* (p. 405), the composition is both enriched and condensed. Here too one senses the new unification of the picture space that started with the works of 1939. As in *Bride and Groom of the Eiffel Tower* (p. 404), the composition is dominated by the pair of lovers, but they in turn are swept along by a multifold movement that floods the picture, penetrating every last nook and cranny. Manifested in the vertical lines of the candles, the lovers on their crimson cloud, and the figures at the lower right, the forces that enliven the picture space like nature genii rise like a fountain, separate on high amid the foliage and white roses, and fall dispersed in the shape of angels and other flying creatures. In contrast to *Bride and Groom of the Eiffel Tower*, the color has a twilight dimness against which the warm resonance of the white on bride and flowers stands out like the bright light in the gouaches of the same period.⁵

The motifs of the circus cycle also linger on in small works executed at Gordes and in larger pictures begun previously but finished there. Chief of these is *The Red Cock* (p. 454). In this picture the fairy-tale mood that pervades the small works Chagall executed after his trip to Italy is summed up and heightened, miraculously combining the dream and the real. But the fantasy has here greater scope, and the latent significance of the motifs has gained in depth. Never was the cock so sunny, accompanied by the brightly colored man, whose gesture has an ancient traditional solar significance.⁶ To the solar region on the left is juxtaposed the quieter colored, more mysterious lunar region with the shadowy green bush on the right. But this symbolism of the basic structure is just as inadequate to explain the picture as is the order of the colors in the chromatic system. Chagall utilizes forms, colors, and motifs in accordance with their specific qualities, not to illustrate them but to create a new whole. Every picture is a cosmic allegory of a peculiar type, which can neither be converted into others nor



naau

KMC

reduced to the separate elements that contribute to the whole. Needless to say, every motif has not only a symbolic but also a literal significance. The color, sharply contrasting red and green and various shades of white, works in both directions, creating the mood of transcendent joy that fills us when we look at the picture.

One of the major motifs of 1939/40, which since then reappears again and again, is the self-portrait at the easel.⁷ In a picture dated 1939/40 (Classified Catalogue, 686) the painter is portrayed full-face and profile, like the cellist of 1939, sitting before a broad rural landscape with brushes and palette. Motif and handling supplement each other, and the flowing liveliness of the color space is attuned to the figures of the hovering, swooping angels it contains. The painter's dual face seems to express the ambivalence of artistic creation, at once inner vision and outer realization, deliberate action and casual inactivity. This ambivalence reappears in another shape in the motifs of a gouache heightened with pastel of 1940 (Classified Catalogue, 688). Here the angel is urgently exhorting the painter, who is apparently anxious to elude the "order"; on the canvas a cow, its head stretched skyward, calls the name "Chagall" as though the picture that thus bears witness to the painter renders itself independent of him.

The motif of this gouache has undergone a curious transformation in another painted at the same time (Classified Catalogue, 689). Here the painter standing before the easel in a similar posture and with similar gestures has become Christ on the cross; in the easel picture the cow is replaced by an Entombment⁸ and instead of the angel God's hands appear in the sky in a gesture of benediction. Lower down, at the foot of the cross, candles burn in a candlestick and a female centaur rolls over on the ground. Here Christ is no longer, as he was two years before in *White Crucifixion* (p. 417), a suprapersonal symbol of pain mirroring man's diverse destiny. Instead he is personalized as the symbol of the intensification and deepening of the pain of every single individual, represented as the pain felt by the painter himself through his sympathy with the fate of his nation and the horrors of war, and at the same time the symbol of the pain inherent in artistic creation. In fact, since then Chagall has always had a more intense perception of the ambivalence of creation as such. Though it brings joy and satisfaction, it always involves dedication and self-sacrifice.

The earnest mood of these self-portrait gouaches pervades other small works with rustic motifs, for instance, a village street in crepuscular brownish red and yellow (Classified Catalogue, 694) and a peasant woman clasping her child (p. 420). The same overcast sky appears in another gouache (Classified Catalogue, 691) in which the glare of flames and dark clouds of smoke rise from the burning villages. Here the Torah bearer, the cow, and the cock seem homeless, without a proper place in the picture: the forces of life are in danger. In one picture (Classified Catalogue, 692) a couple with their child sit bundled together before the burning houses; in another a cock in woman's clothing lies in the street holding a child in its arms (Classified Catalogue, 695) – the life-giving fire of love warding off the threat of material fire.

During that period Chagall continued working on his large *The Revolution*⁹ (p. 392) and on *The Martyr* (p. 418). In the latter, instead of a Jewish Christ on the cross, a present-day Jew is bound to the stake, wearing a Russian cap and a loincloth adorned with the two black stripes of the tallith. Behind him the houses flanking a village street that leads away to the distance are being plundered or set afire. At the left a man the top of whose head is missing plays the violin and a woman robed in magnificent colors nestles weeping against the stake like a modern Mary Magdalene. At the right are Chagall's parents, the father holding an open book like John the Evangelist at the foot of the cross, and barely visible in the corner the painter himself. In the upper zone a cock and an animal-headed man dash about in the air to the left, while to the right flames and smoke rise from the burning houses. This picture lacks the legendary

character of *White Crucifixion*. All is closer up, more moving, more pathetic – at once admonition and indictment. The mood of the color is also totally different, dominated by the pale yellow of the martyr's body beside the ocher brown of the houses, the dim masses of the clouds shot through with tongues of flame adjoining the cool blue of the open sky, the broken reds and sharp greens, and the rich deep blue. The colors on the weeping woman's robes contrast with all the others – red on veil and scarf, blue, orange, and green on the dress. Here a far more personal cry of pain resounds amid the general tragedy; amid the nameless terror, the rent in the heart of love.

America

New York and Mexico

On their arrival in America the Chagalls first lived in New York hotels¹ and then spent some weeks in the country at New Preston (Connecticut).² In September, 1941, they moved to a small apartment.³ The painter was deeply impressed by the size and tempo of New York, "this Babylon," he called it. He was thrilled by the violence of American nature: the sharp changes in climate, the blustering wind, the feeling of endless space. It was all this together rather than single impressions that inspired his work.

At the start it was no easy matter to form contacts, especially as Chagall had never learned English.⁴ But he was fond of strolling through the streets, buying things for the house. Bella succeeded in giving their small apartment an atmosphere of European hospitality that was greatly appreciated by their friends. These included Jacques and Raissa Maritain, Lionello Venturi, and the Yiddish writer Joseph Opatoshu. Somewhat later they also formed a connection with a whole circle of intellectuals and art collectors. At an early date Chagall got in touch with Pierre Matisse, son of Henri Matisse, who as a young dealer had organized Chagall's exhibition at Barbazanges-Hodebert's; for Chagall he represented the link with France and French art. During the years the artist spent in America Matisse organized several one-man shows and it was through his efforts that, though at first Chagall's work was far from popular with American art lovers, important pictures of his were purchased by leading American collectors.⁵

All Chagall's production from summer, 1941, to summer, 1942, was a continuation, both in theme and style, of the Gordes period. Two gouaches from Connecticut (Classified Catalogue, 705, 706) resume the violent circus motifs and give them a color space of flickering fantasy. There are also new village scenes with flames and smoke. But most important of all are the new portrayals of the Crucifixion (Classified Catalogue, 696 seqq.), again dominated by the war. A new motif is the Descent from the Cross in a gouache painted in Connecticut (Classified Catalogue, 698) which offers scope for traditional iconography. A figure on a ladder (Joseph of Arimathea, according to the Gospel narrative) receives Christ's body while Mary supports his arm. Yet the actual removal of the body from the cross, which is stressed in earlier representations, did not greatly concern Chagall, so he was able to combine the iconographical type of that theme, in which most of the secondary figures stand on the ladder, with that of the mourning at the foot of the cross. The angels and the two figures in the lower corners,

at Christ's head, feet, and side, take part in the action "between heaven and earth." Here Chagall has ceased to follow traditional iconography: while the man brings in a lighted candle from the left the angel swoops in from the right with brush and palette. That Chagall put his own name on the INRI tablet makes the reference to his own, in the artistic sense vicarious, suffering still more explicit. But what strikes one as more peculiar still is the bird's head, akin to that in a gouache from Gordes. Here too it represents amid the universal conflagration the fiery force of the soul that protects and saves mankind.⁶

A new phase begins with Chagall's sojourn in Mexico in the summer of 1942. He had been commissioned to do the scenery and costumes for the ballet *Aleko*, based on Tchaikovsky's *Piano Trio* and Pushkin's *The Gypsy*.⁷ It was one of the new ballets the New York Ballet Theater company planned to include in their 1942 program. Léonide Massine was entrusted with the choreography. For technical reasons the first performance was not given in New York but in Mexico City. So Chagall betook himself there with his wife early in August.

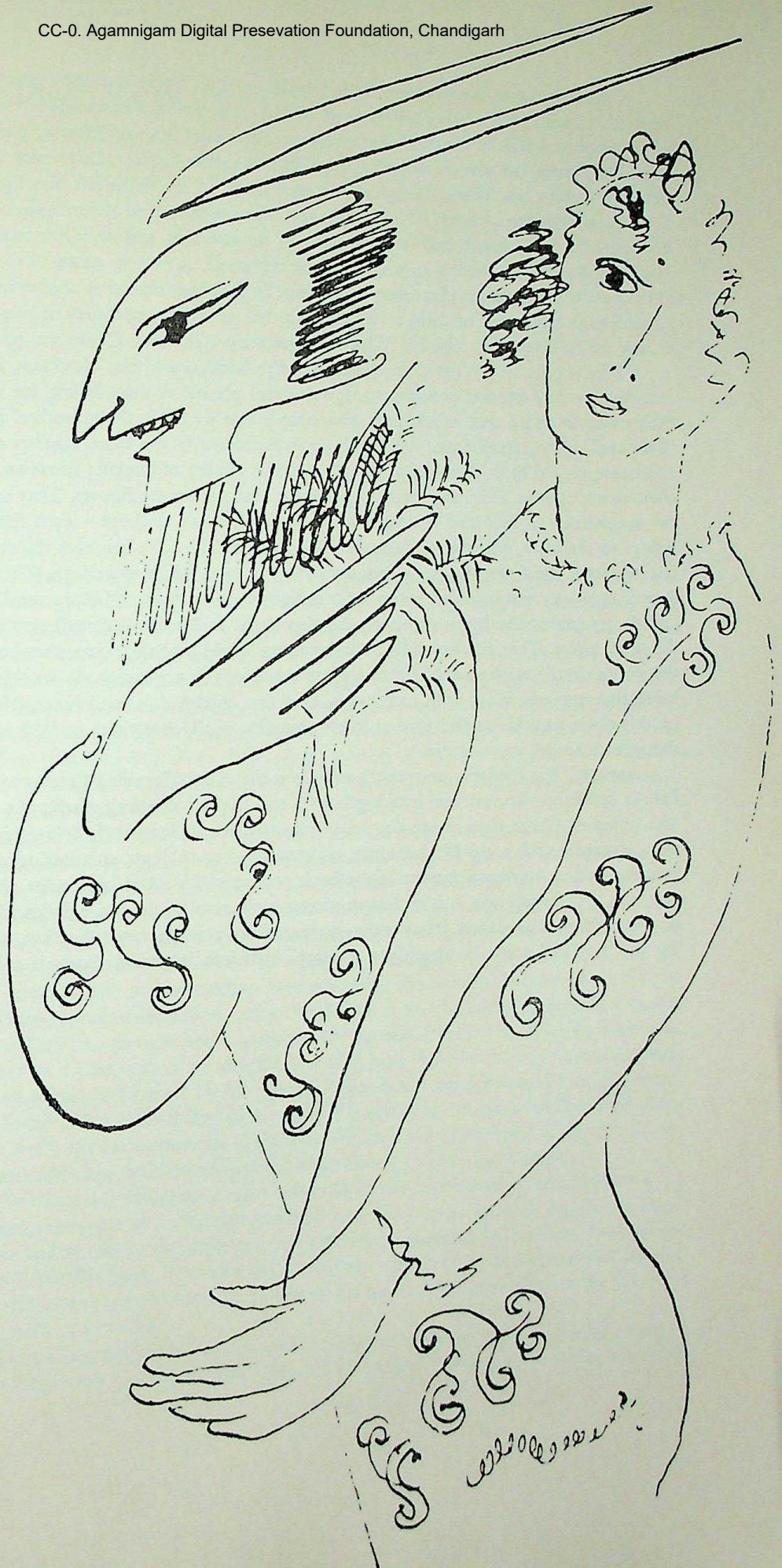
All the preliminary arrangements, however, were made in New York and for several months Massine went to see Chagall every day. He brought his Gramophone and records and from beginning to end the work was done in close collaboration. The two Russians, meeting in the world of Tchaikovsky and Pushkin, looked upon it as a fragment of their homeland brought to life by their joint efforts out of their common "memory." From the start choreographer and painter worked as one and Massine submitted to the influence of Chagall's pictorial vision of the action in every smallest detail.⁸ For Chagall and his wife the months spent working with Massine were among the happiest of their stay in America and years later a few bars of the Tchaikovsky *Trio* sufficed to evoke the wonderful unison of that period.

In Mexico the month that preceded the *première* was an extremely busy one. Chagall painted the four large backdrops himself and Bella supervised the execution of the costumes. Most of them required a variety of colored materials which had to be hand-painted. Many Mexican friends helped in the studio that Bella had arranged in the theater building. Chagall decided the shape and color of even the least important stage property. Not a detail should be "realistic"; all must be pervaded by the breath of painting. Before the first performance the artist himself scarcely left the theater for an instant; he worked there night and day and busied himself with the scenery practically until the curtain went up. As a result, dance and scenery, sets and costumes, colors and movement produced a Chagallesque whole dedicated to music and fulfilled in music.

Most of the other ballets performed at the same time were rather coolly received but the *première* of *Aleko* on September 10 was a triumph. The audience called again and again for Chagall.

It is practically impossible to retrieve the exact impression it made at the time. The backdrops are still extant but the unique phenomenon of absolute concordance of costumes and sets is lost forever.

The backdrops themselves (Classified Catalogue, 719 seq.) are linked in some respects with earlier works – that for Act I with the lovers in the sky, a fantastic scene of 1938; that for Act III with the scythe in the tall grass, one of the *Fables*, but the mood is new, more spacious and flowing. The "poem" is born of the blue night, grows in the cool light of morning, becomes radiant color in the bright noontide, and finally dwindles away in the lonely distance of the starry night. The same rhythm, based on fervent love, tender intimacy or nocturnal magic, can be sensed in all the costume designs and studies for the sets (Classified Catalogue, 717, 718). When we look at the costume designs we can almost hear the music; all are permeated by Tchaikovsky's dark fire.



Chagall brought the sketches with him from New York. But their execution – he attended with Bella's help to every single detail – was partly influenced by the impact of the tropical world. In the past, new landscapes, the Ile-de-France, Brittany, Auvergne, the Côte d'Azur, had always offered Chagall decisive stimuli. Now the tropics brought out a new color sensibility, though at the start work on the ballet left him little time for contact with the country. The Chagalls and Massine first lived at San Angel outside Mexico City, but Chagall had to leave early in the morning and only returned home late at night, so they moved to a hotel in the city itself. A plan to travel in the south after the first performance also came to nothing. So they only managed brief excursions. Chagall took advantage of them to do sketches that he used immediately after and also during the following year for his "Mexican" gouaches (Classified Catalogue, 707–716).

These works reveal his deep sympathy with Mexico and the Mexicans. He felt attracted by their ardent, generous nature and was pleased at their feeling for art and their response to his own work. It is these people that we see in the gouaches. But the "Mexican" spirit, apart from this folklore, is expressed in the close kinship of man and beast, an old basic theme of Chagall's art. The vitality of bucking horse and giant cock seems to stem from the same deep current that moves the figures. That explains the accordance of hair and plumage, body and hill, moon and eye – each filling its nature to the brim, ready to undergo transformation. The cock becomes the sun; the sun becomes the fruit; the horse becomes the hill over which it gallops. The color, fruitily sensuous yet pervaded by an inner radiance – in its "mystic" character, Chagall says it resembles the Indians' jewelry he discovered in Mexico – contributes toward the same effect. Thus one animal's body becomes bright moonlight; another becomes the warm, fertile earth; a third, the reckless dance of the vegetation. A world of the immediate appears, filled with archetypes, fiery and earthy, solar and lunar. Man too has his place, sometimes sheltered as in a resounding shell, sometimes carried away by the great foaming wave of life.

Amid all this Christ is once again raised on the cross (Classified Catalogue, 711). Pain is not forgotten, nor the burning houses and the people seeking safety in flight. The crucified Christ rises above the sea of nature like a solitary reef, before him animals, a woman with a child in her arms, concentration-camp Jews, an accusing woman in rags. Pain also seems inherent in the basic stream of life. And here color plays its part, too. As Chagall says, it is no longer merely a pleasure for the eye, a delicate bloom on the surface of an object. It has undergone a decisive spiritual intensification, becoming the "mystic" color in which the mystery of the inevitableness of pain is revealed.

The Pictures of 1943

Chagall's work on the ballet and his stay in Mexico provided the inspiration for new works with fantastic motifs, agitated forms, and intense colors. But the impact of a renewed contact with Russia was no less important. As a result of the war his native land seemed closer than it had for twenty years. News of the Russian front occupied more space in the papers with every day that passed. The very fact that his arrival in New York coincided with Russia's entry into the war had made a deep impression on Chagall. He felt that his whole sojourn in America was linked with events at home. What had separated him from Russia now seemed of little weight; all that counted was the threat to his people, his country, his town. So the burning houses in his pictures are now really those of Vitebsk.

Personal relationships also played their part. In 1943 the Soviet government sent a cultural mission to the United States. Its members were the great Russo-Jewish actor Michoels, with whom Chagall had been on friendly terms since 1920, and the poet Itzik Feffer, whom he had known for just as long. After so many years' separation that was really "home," and the longing to be able to live in the country of his birth became still more intense. In summer and autumn, 1943, Chagall was so anxious to hear all about Russia at war and everything they could tell him about his native land that he saw Michoels and Feffer almost every day. When they returned to Russia in October he gave them two pictures and a letter to his "Russian friends." In it he dedicated the pictures "to my fatherland, to which I owe all I have done in the last thirty-five years and shall do in the future." He also wrote, "Was it not my fatherland that put colors in my hand? Is it not the voices of my parents that call to me from out the earth of my hometown?" He gave drawings to illustrate Feffer's books of Yiddish poems, *Roitarmeish* and *Heimland*, which were published in New York in 1943 and 1944.¹

The "Russian" influence is also reflected in the experience of the landscape. As had been their custom in Europe, Chagall and Bella spent several months of every summer and winter in the country. Just then they frequented Cranberry Lake in the Adirondacks. The snow in winter, the forests, the stands of birch, the spacious panorama of the lake country evoked memories of Russia and so contributed to the character of Chagall's new works.

Many of the gouaches are dominated by the motif of the giant cock silhouetted in radiant brightness against the dark ground (Classified Catalogue, 725). He stands in



the night as his Mexican brother stood in the tropical day. Thus the entire bestiary of the new gouaches echoes that of Mexico. The beasts are astral forces, related to the sun and moon – the cock to the sun, the ass (or goat) to the moon. *Flowering Feathers* (Classified Catalogue, 726) shows them both, the cock in majestic-emblematic rotundity and the ass with human legs constrained almost in the traditional crescent shape. In a particularly impressive gouache (Classified Catalogue, 728) Chagall has abandoned animal motifs. A crude, rustic sleigh speeds through the country veiled in greenish-blue mist under a pallid yellow sky. But it is not a horse that the driver urges on with his whip: the strange conveyance is drawn by a gigantic female head horned with the crescent moon. Chagall's fantasy is always graphic to a degree. Even where the tension between statement and reason is clear to see and one senses the intentional break with the "rational" order, one also yields to the peculiar logic of the "irrational" symbols. Never before, however, had the fantastic images developed so smoothly one from the other. Never before, despite their strangeness, had they seemed so familiar, as if one had long expected their message. Their fantasy is not invention but originates in the stream of inner images that belong to all mankind and mirror our hopes and fears.

The hectic arrangement of these symbols is particularly well matched by a group of motifs which for that reason play an important part in Chagall's art, namely, the circus. Some etchings of 1943 and 1944 are filled, in this sense, with the reckless acrobatics of riders and trapeze artistes. They were executed in Stanley William Hayter's studio in New York, where many of the artistes then in America worked. Chagall let Hayter persuade him to experiment with string and textile imprints that give this circus cycle a peculiar character.²

An important picture of the cycle is *The Juggler* (p. 455), in which the major figure is a man with a bird's head and wings. He stands in the lower zone before a Russian village scene on whose warm purple mood the intensely colored circus arena is superimposed in the upper levels of the picture. A female rider gallops across the ring, a female acrobat swings on a trapeze, and a dual creature, half woman and half horse, leans over the parapet. The juggler, his cock's beak pointing saucily skyward, kicks up his left leg and balances on his right arm a wall clock transformed into a piece of limp material.

Here the clear symbolism of the man with a bird's head is enriched with new features. He stands in the warm earthy zone and his blue tights are embroidered with red twigs; his green vest too stresses his earthy nature. But the fire spirit bestirs itself in his yellow arm, splay-fingered red hand, and cock's head, as does the air spirit in his white pinions. Thus he embodies elemental psychic force as organizer in the sphere of primeval humanity. His pose resembles that of Lenin in the big revolution picture – except that the juggler is not obliged to stand on his hands since he does not need to be disengaged from the “rational” context. Like Lenin he is a leader, but in an entirely inner revolution. Around him turn the ring and the stream in which people and things act. Therefore, time, too, is modified: the clock case loses its third dimension in which past and future were concealed and so can be bent like a strip of tin into a semicircle over the juggler's outstretched arm. For the elemental sphere is dominated by the cyclical and recurrent; time is here measured on a vaster “clock.” In this sense *The Juggler* recalls the concrescent pair in *Hommage à Apollinaire* where the individual, split in two and surmounting the split, becomes a measure of the pure stream in which it stands.

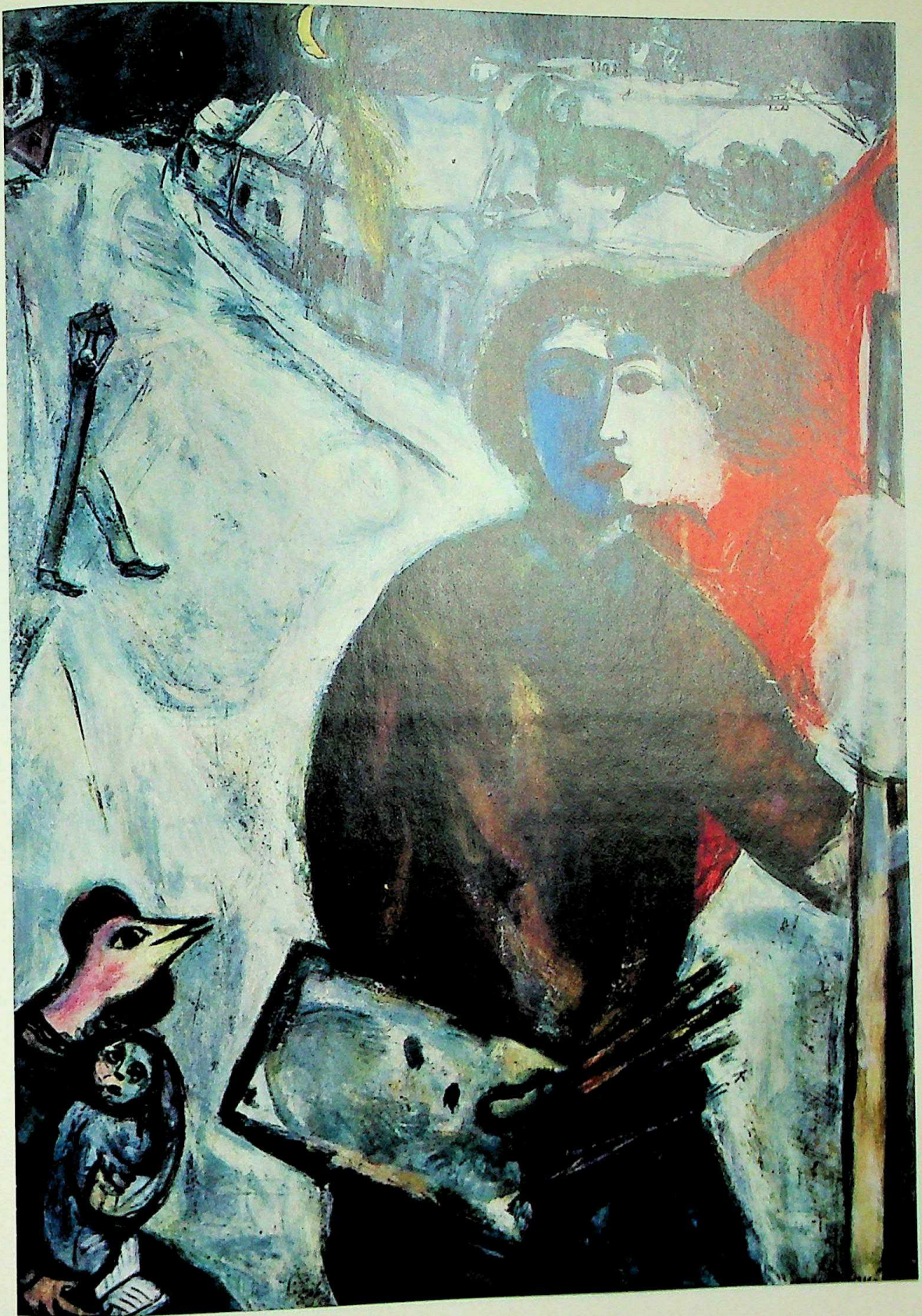
Another bird-headed human being in the painting *Between Darkness and Light* (p. 445) was commenced long before the war but only now found its definitive form. In the first state (Classified Catalogue, 608), probably executed in 1938, it was a naturalistically conceived self-portrait akin to the somewhat earlier “society” portraits and to *Bella in Green* (p. 401). But oddly enough in that picture the painter wore the same large pair of wings we see in *The Juggler*. Perhaps they were involved in the transformation of the old picture into the new. In the first state the winter landscape was less detailed. The imaginative density of its mood in the pale light of the moon – one can almost hear the crunch, crunch of footsteps in the snow and feel the chill wind on one's face – only developed from the cycle of the gouaches of 1941–43. Chagall modified the figures, too, turning the wayfarer and the street lamp into a single creature and thus blending the motif of vagrancy with that of abstract utility. In the will-o'-the-wisp humor of the resultant figure the hopelessness of the one and the absurdity of the other cancel each other out. The improvement is not in the substance alone; the dual creature now occupies its proper, formally dominant position. All in all, one can trace very clearly how the work on the formal density of the composition also intensifies the statement of the motifs and delivers them from their isolation. Thus the ambulant street lamp is now balanced by the moon trailing a wisp of smoke above the houses. The cock-headed woman in the lower left-hand corner holds a child in her arms, protecting it like the cock-men in the gouaches of the last few years. But above all it is the figure of the painter at the easel that has achieved, in the course of the transformation, formal and substantial completion. The face has lost its portrait-like individuality, becoming the “typical” face of the young lover to which the loved one's is joined forehead to forehead, nose to nose, mouth to mouth. She seems to have come from nowhere and to have no body; or perhaps her body is depicted in the easel picture. A red shawl around her shoulders occupies the space formerly filled by a wing. Her face is white; the painter's touching it is blue. So the three patches of color combine to form a French tricolor amid the bluish-white and brownish tints of the rest of the picture.

Between Darkness and Light, like *Green Eye*, is one of Chagall's works that attained the greatest diffusion as colored postcards. Indeed, his pictures have become more and more symbols of a dreamy conception of life and so evoke a response from more and more people. The painting breathes the experience of the war years, the onset of night. But this "night," however weird, is not unfamiliar. The same nameless forces that govern human life permeate the world. They are revealed in the various symbols – beast and star, child and book, street lamp and houses – but above all in the substructure of the painting itself. What the brush conjures up is a substance of a peculiar kind. It may seem like the sea with its great currents, its breakers, and its spray, but it has as well the richness of the earth irradiated by the force of buried metals, the humus that feeds vegetative life. It is also like the air, a space in whose incredible depths the secret affinity of inanimate objects and human beings lingers on as an echo. The years spent working on this picture are an essential factor in the elemental richness of the pictorial substance. The "strata of experience" lie one above the other, ever new equations of psychic and physical reality. Its force is concentrated in the figures, the already mentioned symbols, the delightful pair of lovers. There we encounter the fiery element, the flame of the soul, the force of change. In the allegory of the lovers we once again find what animates the whole picture, thrusts beyond the individual, binds the heterogeneous, and imbues the whole with pulse and breath. The curious physical-ethereal compenetration of the sexes becomes the archetype of the subtle dialectic of man and universe which is the subject of Chagall's painting. There is nothing new in that: thirty years before a similar allegory dominated with its mystic sheen the high starry region of *Hommage à Apollinaire*. Now it radiates no less strong in the midst of the earthy reality of human joy and pain.

Three other pictures of 1943 are linked by their war motifs with the earlier gouaches. All are based on sketches Chagall had done in Europe, at Saint-Dyé or Gordes. They are *War*, *Obsession*, and *Yellow Crucifixion*.

War (Classified Catalogue, 693) shows us the village street we know from other works. Clearly visible is the group of houses on the right with the entrance to his mother's shop, the small building next door, the church dome in the distance. A dead man lies flat on his back in the snow, his arms outstretched as if on a cross.³ At the lower left a fugitive goes his way, a sack slung over his shoulder; in the sky at the upper left soldiers march with shouldered arms. But the central theme is not war as action but war as suffering, as senseless, murderous fate. This is reflected in the flames that leap to the sky above the town and the tumult that sweeps away simple living beings. Thus, the cart horse rears in the middle of the street wounded by a blow struck at life itself. On the horse's back is a cock which also represents the disturbance of the elemental forces. Above the street a sleigh drawn by a second, smaller horse flies across the fiery sky. On it sits a woman with a child in her arms, her hair waving like a banner in the wind. She is the focal point of the picture, the zone both of shelter and of greatest peril.

In the other two pictures (pp. 447, 457) the theme of suffering is linked with similar war motifs – burning houses and men in flight. In *Yellow Crucifixion* there is also a ship's hull pointing skyward where in *White Crucifixion* the overloaded boat sails across the water. Both works are dominated by flame colors: *Obsession* by yellow and red; *Yellow Crucifixion* by the yellow glow that bursts out of the ground. In both pictures, as in *War*, there is a big horse whose dark-blue hide is like a dreamy, nocturnal zone amid the fire. There is affinity in other motifs, too. In *Obsession* a child sits in tears on the peasant woman's cart behind the blue horse, while in *Yellow Crucifixion* the young mother at the foot of the cross, also close to the big horse, presses her child to her breast. The man carrying the huge candlestick and the figure hurtling through



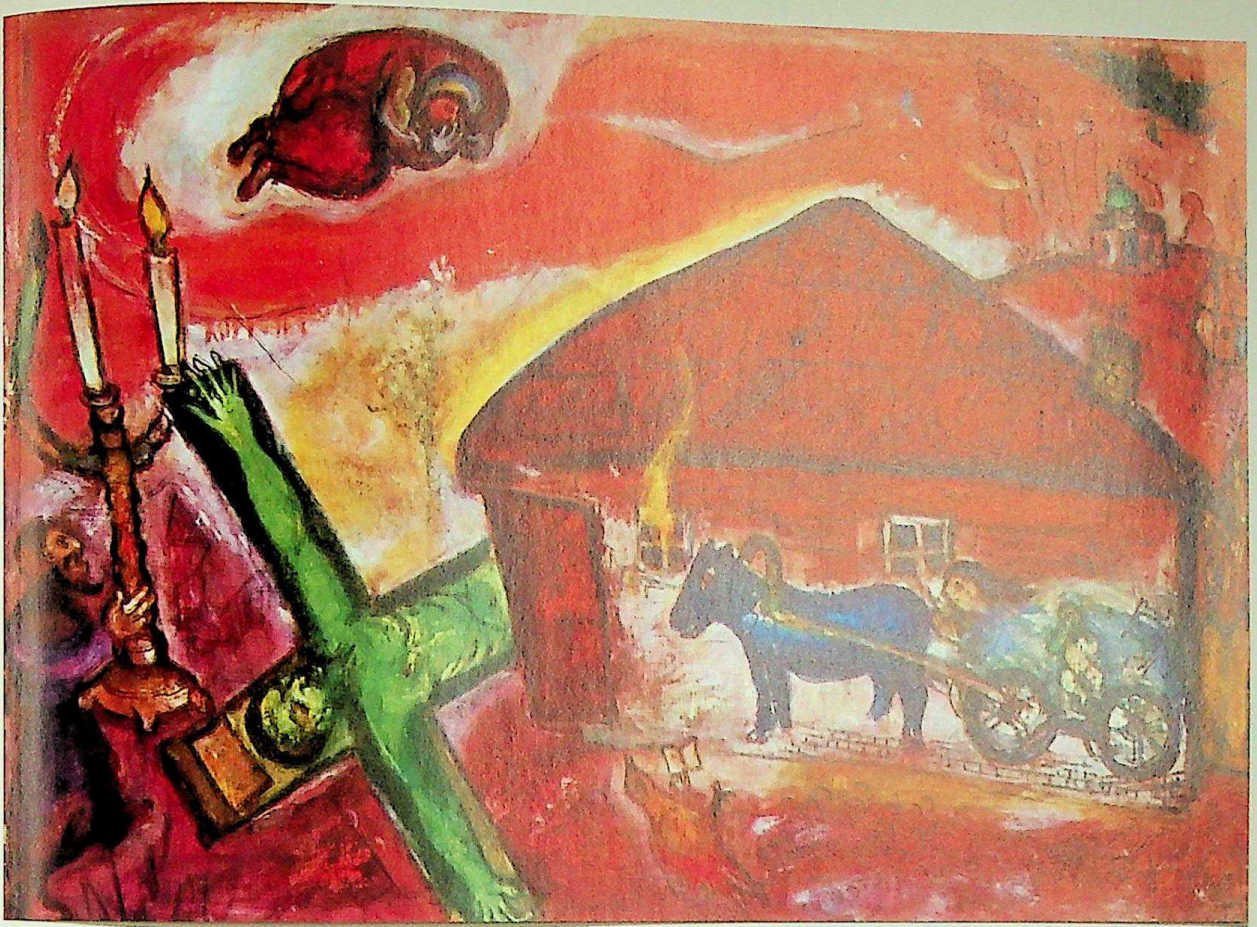
the air, in the first picture, are matched in the second by the green angel floating with horn and candle beneath the open Torah scroll. Other animals accompany the scene, a cock with a book in *Obsession*, a fish in *Yellow Crucifixion*.

Otherwise the two works differ in character. In *Obsession* the composition developed from the tension between the chief motifs, as we can see from a small preliminary gouache (Classified Catalogue, 697). The right and left halves, each with its contrasting pair of motifs, has its own peculiar character. On the right we find a cart with a woman's head like a ship's figurehead – it recalls the head with the crescent moon in *The Sleigh* (Classified Catalogue, 728) – and a house; on the left Christ on the cross and a fugitive, a coalescence comparable to the corpse and the fiddler in *The Dead Man* of 1908 (p. 65). But the juxtaposition of the feminine and natural motifs on the right-hand side to the masculine and spiritual motifs on the left is totally different; it is the exact reverse of the symbolic order which was valid for Chagall at first.⁴ In the lunar region of the symbols on the right are embodied the defensive forces of the soul; in the "solar" region on the left, the basic aspects of spirituality – creation as inspiration and suffering, as participation in the elemental force of the universe, and as destiny.

It is only in the definitive picture that warlike action is added as a new level of significance. Now alone flames leap through the window, fugitives trudge by, a weeping child lies on the cart. The external menace destroys the balance, but in so doing gives the single members of the symbolic statement a still greater evidence. The candlestick bearer on the left, who corresponds to the flag bearer at the upper right, stresses allegorically with his lights the tragic sharpness of the spiritual reality before our eyes. He lifts the action, as it were, out of the private region into the general, out of the secular into the sacred. Now the whole movement is more violent, as if the temperature is rising in the furnace. The red swells and undulates like a sea of blazing passion; the yellow radiates like a brilliant light. In this fiery region the blue horse emerges on one side like a zone of peace; on the other the figure of Christ in sharply contrasting green, as if planted in the chaotic tumult, a spiritual plant that strikes root and will thrive in the new order.

Of a similar green in *Yellow Crucifixion* (p. 457) are the big open Torah scroll⁵ and the angel that accompanies it. It floats in the yellow, smoke-heavy sky above the sea with the sinking ship, beside the crucified Christ, who is explicitly characterized as a Jew by the phylacteries on his head and the prayer straps on his arm. Its message is the same as Chagall saw embodied in Christ. Torah and crucified Christ tower above the suffering world as warning and promise. The hieratical form, stressed by the light blue of the loincloth, creates distance. The ladder bearer – no longer the Judas of the picture of 1912, but rather a helper in the Descent from the Cross – acts as intermediary motif between Christ and war. With his hand he points to Christ rather like St. John at the foot of the cross in Grünewald's Isenheim Altar. But the ladder he carries is not merely an implement but also a symbol of the bond between heaven and earth.⁶

But it is the color, rather than the individual motifs, that produces the close, fateful relation of "below" and "above" in this picture. Various zones are set side by side – yellow, vermilion, and dull steel blue in the sky; green and radiant light blue on Torah and loincloth; bluish-red of the sea; greenish-brown of street and houses; nocturnal blue of the horse; pale blue of the woman's face above her moss-green coat. Each color zone is variously graded and consists of a web of tones cool and warm, light and dark. The rich substance of each complex color zone is variously linked with the next in which it brings out new vibrations, and the entire picture is pervaded by a powerful magic that stems from the whole. The color character of the lower third of the picture seems to be concentrated in the nocturnal, secret region of woman and beast between land and water; that of the middle third is revealed in the radiant, luminous yellow;



Obsession, 1943

while the upper third is dominated by the "mystic" light green of the Torah. In this way we can follow, through the horrors of war, a process that involves man and nature: the transition from night to day, from covert to overt, from the depths of the psyche to the fullness of the spirit. Thus the picture celebrates the rebirth of life, in the vegetative and spiritual sense, the ever recurrent victory over death; and from afar its symbolism conjures up the idea of the Resurrection. The dreadful events on earth – murder and persecution, torture and rape – are part of a general and far more vital process.⁷

Is one justified in interpreting Chagall's pictures in this way? Might not other explanations claim equal rights? A mere description is just as inadequate as a formal analysis, and even from something beyond that no clear statement can be expected. Any interpretation is but a hint, a partial truth that requires completion. Yet, face to face with the picture, we feel the need of one. For if its "direction" is correct it is capable of revealing the various levels of significance on which the picture statement can confront us. An attempt at interpreting it in the "mystical" sense may be based on the position Chagall explicitly assumed at the time. In his address to the Franco-American "Pontigny" of August, 1943, he said: "Some people wrongly fear the word 'mystical' and give it too orthodox, religious a color. One must tear off the term's outlived, musty exterior and take it in its pure, lofty, sound form. Mysticism! . . . How often this word has been hurled at my head, just as I was formerly accused of being 'literary'! But without mysticism would there be a single great social movement in the world? Every organism – be it individual or social – if it is deprived of the force of mysticism... will it not wilt and die?"⁸





The Pictures of 1944

When Chagall landed in America he brought with him many pictures he had been working on for years and others which, though they might be considered as finished, did not quite satisfy him. Most of them received their definitive form during the years he spent in America or immediately after his return to France. This interweaving of old and new is significant for it often led to a concentration of the painterly idiom. The dimensions of contemporary experience were also part of the inner space of painting.

In some cases Chagall did not succeed in unifying old and new, at least within the framework of the original layout. That is why he decided to cut up certain pictures on which he had been working for a long time and make new ones out of the pieces. He did so with *Circus People* of 1933 (p. 402), from which he produced in 1945 *Around Her* (p. 460) and *The Wedding Candles* (p. 487). The same applies to *The Revolution* of 1937 (p. 392), which he worked over until 1939 and transformed into three new pictures after 1943. And also to *The Acrobats* which, starting in the twenties as a new version of *Introduction to the Jewish Theater*, became in 1944 *The Circus* (Classified Catalogue, 752) and *The Harlequins* (Classified Catalogue, 751). This latter comprises the left-hand side of the composition with the painter's triumphal entry; new motifs – a wintry village street and a table with the drinkers under the lamp – were added, and Granovsky was turned into a woman with a bouquet and a fiddler. More important still, the bright, airy world of the Moscow mural was transformed into a region of mysterious, nocturnal magic. Whereas in the original all the figures were animated by forces that seemed to raise them off the ground and carry them through the air, now though their movement has not lessened it is more secret and ambiguous. This is also true of the other little picture, *The Circus*. It is based on the scene at the upper right of the mural with three acrobats doing a handstand, the upside-down cow behind which Michoels stands garbed as Hamlet, and the man bathing his feet. The upright picture *Under the Lamp* (Classified Catalogue, 602) of 1933/34 underwent a similar surgical operation. Chagall kept only the lower portion, eliminating the flowers and changing the bright daylight into a dark winter night (Classified Catalogue, 748). The lovers under the lamp, which is suspended in the nocturnal sky like a heavenly body designed personally for them, now face each other in silence enclosed on either side by the snowy moonlit landscape as by a shell.¹

In other pictures the over-all layout has been preserved. For instance, the *Village Madonna* (Classified Catalogue, 747) dated 1938-42, with the steep, white pyramid of the tall woman with a child in her arms before the undulating blue of the sky, the young man, the goat playing the violin, the angels swooping down from the golden upper zone, and the village in warm brown tones above which a single candle burns. *The Town* (Classified Catalogue, 736) also appears to be based on an earlier state; its motif places it in the cycle of *The Apparition*. The painter sits at his easel in a wintry landscape, turning away to contemplate his memories. Two of these revisions – *Dedicated to My Wife* (Classified Catalogue, 750) and *The Red Horse* (Classified Catalogue, 723) – belong to the artistic year 1944.

Dedicated to My Wife was originally one of the large compositions of 1933. The first state (Classified Catalogue, 612) was built up of various juxtaposed compartments. Now the color flows through them all, filling the entire picture space. This gives the complex, multfigured structure a light, almost casual character. Pure and delicate, like the heart of a fruit just removed from its husk, a young woman with a fan lies on the faded blood-red coverlet, the beautiful oval of her face framed by her long, heavy tresses; above her the flowers bloom lilac and green. There are few other real colors – the vermilion of the canopy and a large blue area on the left. A rich gray with a morning glow, which occurs darker or lighter, cooler or warmer, throughout the picture, unites the various elements.

The Red Horse derives from the circus cycle of 1938/39. But whereas the first state (Classified Catalogue, 646) included the motif of Chagall's parents to evoke the world of his birth fast sinking into darkness, now a pair of lovers occupy the center of the picture. The young groom in a blue suit presses his white-clad bride to his breast, while her veil is associated with the secret current that pervades the landscape. The pair is framed in the blue depths of presentiment and remembrance. The circus creatures are elemental spirits, manifestations of the forces of nature-bound intimacy, entirely fulfilled in movement. The great crimson horse that leaps through the sky zone carries a candle; behind it strides a red-haired woman in a violet gown, carrying an open book in her hand like a witch from the Walpurgis Night. The young female acrobat turning a somersault opposes the curve of her moving figure with the main movement.

The Red Horse points the way to another of the major pictures of 1944, *Wedding* (p. 459). The motif derives from one of the upright Moscow murals (p. 283). The large picture was painted in America after a sketch done at Saint-Dyé in 1940.²

The bride and groom are related to those in *The Red Horse*. But whereas there the elemental spirits alone were invited to the ceremony, here we have a real wedding with a canopy under which, according to Jewish custom, the couple plight their troth, wedding guests, candles, and music. The cock also may be interpreted in the same way, for there was a time when at Jewish weddings a cock and a hen were often carried before the bride and groom.³ But is not everything? Strange beings mix with the wedding guests. A white cow stretches out her soft muzzle behind the groom, and the female head higher up does not belong to a guest. The musicians in the upper zone have also far outgrown their role. The gigantic violinist, the towering woman with the cymbals, the cello player so blended with his instrument that he has become the angel of music, like guardian spirits watch over and protect the happenings on the human level.

This picture is also important as a phase in the development of color composition. Like *Between Darkness and Light*, it achieves unity out of the substantial nature of the color. There, however, the colored accents are limited to a few isolated, intense zones. In *Wedding*, instead, these zones of intense color are placed side by side with no concern for the delineation of things and figures. Thus the bride and the woman



Les Trois Bougies · The Three Candles, 1938-40





Le Jongleur · The Juggler, 1943





La Crucifixion en jaune • Yellow Crucifixion, 1943





Le Mariage • Wedding, 1944



behind her constitute an azure zone bordering on the ultramarine of the groom and the reclining woman's head. The canopy is bright vermilion, while at lower right and upper left a soft crimson spreads in various gradations of brightness. The triangular zone in the background at the upper right is filled with green – part bluish, part yellowish – interrupted only by the brick-red face of the cellist and the white on the upper part of his instrument. All these colors act as spaces into which one can enter and from whose depths we receive the picture statement. *Wedding* is a “zonal” composition like *Midsummer Night's Dream* of 1939 (p. 427) and *Cyclists* of 1957 (p. 555). Comparing it with those two pictures we can trace Chagall's progress toward a color space without representational purpose. *Wedding* is a stage in this development. Compared to 1939, the color has greatly increased its spatial value and as in all the “American” pictures, its substantial character is quite new. We have come a long way from the “unreal” space of the pictures painted before 1920, which tempt the beholder into a Never Never Land. The color has an immediate, almost physical impact like that of a heavy scent and makes us participate in the action. How much richer are the textural values, ranging from flat to thick, from cloudy to transparent. The sense of touch plays an important part, and it is precisely the contrast between thickly painted areas and others that dissolve in the cloudy green of the ground that gives the figure of the cello player its peculiar fantastic character. The handling everywhere matches the character of the color, and never does a thick impasto affect one as an addition but as an expression of paint itself. Looking at pictures of this type one is amazed by their direct radiation, as if their alchemy actually transformed psychic energy into physical.

In many of the smaller works of 1944 the fantastic invention is linked with rustic motifs inspired by Chagall's repeated sojourns in Connecticut and the summer months spent in the Adirondacks. Blossoming trees now grow out of the houses and a chair struts pompously with a human head, a hand carrying flowers. A table with an oil lamp stands in the middle of the village street as focal point of the familiar vespertine world (Classified Catalogue, 729). A goat-headed cello accompanies a pair of lovers (Classified Catalogue, 730); another with wings and a horse's head flies through the air (Classified Catalogue, 734). This picture is linked with the stage design for the first act of the Tchaikovsky ballet and the cello starts up for the enchanted ethereal dance of Aleko and Zemphira.

Some of these works are distinguished by a serene intimacy, for instance, the gouache *Country Scene* (Classified Catalogue, 731) and the oil painting *The Green Eye* (p. 458). In the former a girl lies on the grass, her head nestling in the curve of the horse's neck as if the beast's white head were a bundle of straw. A young man, a little mandolin in his hand and a flat cap on his upside-down head, looks out from behind the hill. The blue of a cock and a haloed moon swim in the flickering mauve and violet of the nocturnal sky. But even the green of the lower portion, bluish shadowy and bright emerald, seems fluid. It is like looking into a deep well where the play of the light falling on the dark water produces for a fleeting moment an image that the next little ripple at once destroys. Yet this fleeting moment remains like an age-old magic song always remembered.

Green Eye, like some of the pictures mentioned above, is part of a composition Chagall cut in pieces. The original was a sketch for a large sign for a dairy painted in connection with a campaign for the revival of pictorial shop signs.⁴ It was probably painted in 1926 and for its left-hand side Chagall again used one of the chief motifs of *I and the Village*, a work repeated in numerous gouaches, namely the large white cow's head with superimposed a small milking scene. Underneath, by the cow's muzzle, the word *Laiterie* was written in large letters, while in the sky the puff *Oeufs du jour – Beurre fin – Crème fraîche – Fromage blanc – Lait frais* was inscribed in a halo around the Eiffel Tower. This design was never utilized and Chagall laid it aside for several years. Much

later he cut the oblong in two and painted over the left-hand portion. Keeping only the cow's eye and the milking scene,⁶ he took it as the basis of a totally different composition.

The eye is now part of a farmhouse. On the right are a cowshed and a fir tree akin to those in the gouache, which is also recalled by the crescent moon and the two cocks. Similar too is the curious impression that the action takes place in a secluded well and appears to the eyes on the surface of the water, though now no longer produced by a fleeting ray of light but emerging from the depths. It is not only the eye that is green, as the title suggests, but virtually the whole picture. This color fills the entire picture space with a mysterious tranquillity. But it never solidifies, for blue appears everywhere under the green – the nocturnally radiant blue that also limns the cow's body – and stresses with its unreal levity the ghostly quality of the objects. The milkmaid's flakily painted dress is yellow, like the moon. All the elements seem linked by a relationship that is apparently simple but actually as complex as nature itself. There is no use attempting to interpret the symbolic composition. The whole is so impenetrable, the magic so strong, that one is left empty-handed. Motifs and colors harmonize to form a picture poem that evokes memories and calms desire, that like a mirror shows us our inner selves, a zone of happy security.

Listening to the Cock (p. 463) relates to the animal motifs of the rural cycle. Two animals are placed one above the other – below, a cock with one leg kicked up and airily ruffled tail feathers, almost as wild as the tropical green animal in the cycle of the Mexican gouaches; above, a cow with two human heads, one male and one female, and a woman's breasts besides its udder. A fiddler sits on the cock's rump; to the left a tree grows downward beside the yellow crescent moon; two white hen's eggs – one inside the cock's body, the other, containing a little bird, in front of it – play their part in the lower region of the picture. Perhaps *The Red Cock* of 1940 is the only other large picture in which animal motifs take up so much room. Here it is no longer beast and man that confront each other as in *I and the Village* but different animals, though they too have a certain human connotation. Thus the heads of the lovers belong to the region where feminine, motherly force finds its expression: in the cow's body the sexes are united as in the "primordial being" in *Hommage à Apollinaire*. Conversely, the two heads indicate the basic tension through which psychic force manifests itself in life. Similarly, the fiddler is related to the cock in a way that exactly defines the symbolic expression. He sits in the region of fire and his music is vivified by its glow.

Needless to say, observing the picture one does not apprehend this symbolism point by point. But it is a factor in the vibration of the work of art and enhances its expressive density. What impresses us directly is the color. A splendid, strong red fills the picture space from below and becomes in the upper region occupied by the human-headed cow a deep, shadowy violet. The green tree, the yellow moon, the brick-red violin, the cock's dark-ocher comb and blue head, form contrasts in the red; the yellow contour of the cow and the flower motif on its rump, the blue hat, the vermilion patch on the man's cheek, do the same in the violet. Yet they all merely heighten the elemental force of the ground color. Chagall had already painted pictures whose color composition was based essentially on the modulation of a single basic color. The first was *The Yellow Room* of 1911. But, like the "zonal" structure of *Wedding*, this method of color composition is now deepened and consolidated. Never before has the color so forcibly defined the space. The peculiar basic nature of the red, which fills and consolidates, creates depth and presence, is wholly expressed. There is perfect balance between the bright red area with its strong coherence and the darker, yet more "volatile" violet. The occlusions of contrast colors create accents and ties, like arteries that come to the surface here and there. The drawing fits the color: below, the stroke surges with verve and

*Listening to the
Cock, 1944*



passion; above, it curves with caution and restraint. The "zones" and their formal character also match the expressive substance of the motifs, the wild vitality of the cock, the dreamy warmth of the cow. And at the same time their symbolic significance is heightened by the color. For now the figure of the cock reaching out in all directions in the red is linked with the idea of solarility; the tranquil recumbent cow in the dark violet, with that of lunarility. But sun and moon as symbols of the polar psychic forces are not simply juxtaposed, as in all Chagall's previous works; their reality is disturbed and complementary like that of Yang and Yin. The picture gives a vivid impression of how the wild whirl of day becomes the calm intimacy of night, and how night again turns into day. The tree grows out of the region of night into the region of day. The shining white eggs that give rise to new life are linked with the cock by an opposite sexual relationship; but their nature and their form refer to the maternal element in the upper part of the picture. Thus the motifs interplay on various levels and the beholder can observe, in the magic sphere they create, the harmony of forces, which is the foundation of human happiness.

Bella's Death

Some of the pictures of 1944 were painted at Cranberry Lake. In particular, the village landscapes are directly related to that locality. It was there that Chagall and Bella heard the news of the invasion of France and the liberation of Paris. From afar they participated in those events with all their heart, listening together to the radio report on the entry of the allied troops into Paris.¹ The war was not yet won but their second fatherland, the land of their friends, the land of art, was once again part of the free world. Chagall expressed what he felt in a message "To the French painters" written shortly after.²

Bella was particularly affected and elated by the news. For her it meant new hope of a speedy return to France. But that hope was not to be fulfilled.

The Chagalls planned to leave the Adirondacks and return to New York on September 4 or 5. But a few days before that Bella fell ill. She was taken to the local hospital but the gravity of the trouble, a virus infection, was underestimated. She died on September 2. Her death, absurd and brutal, brought an end to the existence of an admirable woman, full of finesse and of gifts, who was entirely devoted to Chagall.

As a matter of fact, Bella had already noticed that her strength was coming to an end. In 1941, when she and her husband were forced to say good-by to Europe, she had a presentiment that for her it was farewell. During the last two years she had worked extremely hard on the compilation of her memoirs, scarcely allowing herself a pause, as if she knew her time was short. Those memoirs, commenced in 1935 after the trip to Poland and the experience of the threat to Eastern Jewish culture, were published in New York after her death in the original Yiddish text and the major portion in a French translation by her daughter Ida.³ In these two volumes Bella relates her childhood in the circle of a Jewish family hallowed by tradition, her encounters and experiences before she met Chagall and his return to Russia. The pages breathe in all its fragrance the living atmosphere of the distant past; with nebulous *morbidezga* she draws the contours of the figures and with an airy rhythm relates the course of events small and great. As in Chagall's pictures all is movement, but in a fashion at once more rapid and mysterious. No doubt Chagall impressed his rhythm on Bella. But the fluttering, dancing, soaring motion that characterizes her text differs from his and conveys something of her own artistic personality. This seconded Chagall's creative work since 1909 and still more since 1914. Always present – watching, advising, refining – she supplied

echo and answer to artistic questions, formed contacts, removed obstacles. She was and still is the archetype of the loved one, the bride who leans toward her young groom in so many pictures, the tender girl who dreams in her lover's arms.

In his preface to Bella's books Chagall wrote:⁴

"Bella trained to become an actress: she went on the stage. Then I came from Paris. We married and went back to Paris. The end of the stage dream....

"For years my art satisfied her love, but I felt she was keeping something from me, some part of her remained out of my reach....

"I thought, riches are slumbering in Bella's heart, as in her 'Pearl Necklace'⁵ full of love. From her lips flows a breath like 'The First Kiss,' a kiss like the thirst for justice.

"Did she feel ashamed with me and others, that she always wanted to keep in the shade?

"Until she once again understood the Jewish soul during the misery of the last years and her parents' language again became her language.

"Latterly I often caught her sitting up in bed in the dead of night, a lamp beside her, reading Jewish books. I used to tell her: 'So late? You'd better sleep.'

"A few weeks before she fell asleep forever I see her, still fresh and pretty, in the room of our summer home: she is arranging the pages she has written, some finished, some outlined, some copied. Concealing my alarm I ask her: 'Why such order all of a sudden?'

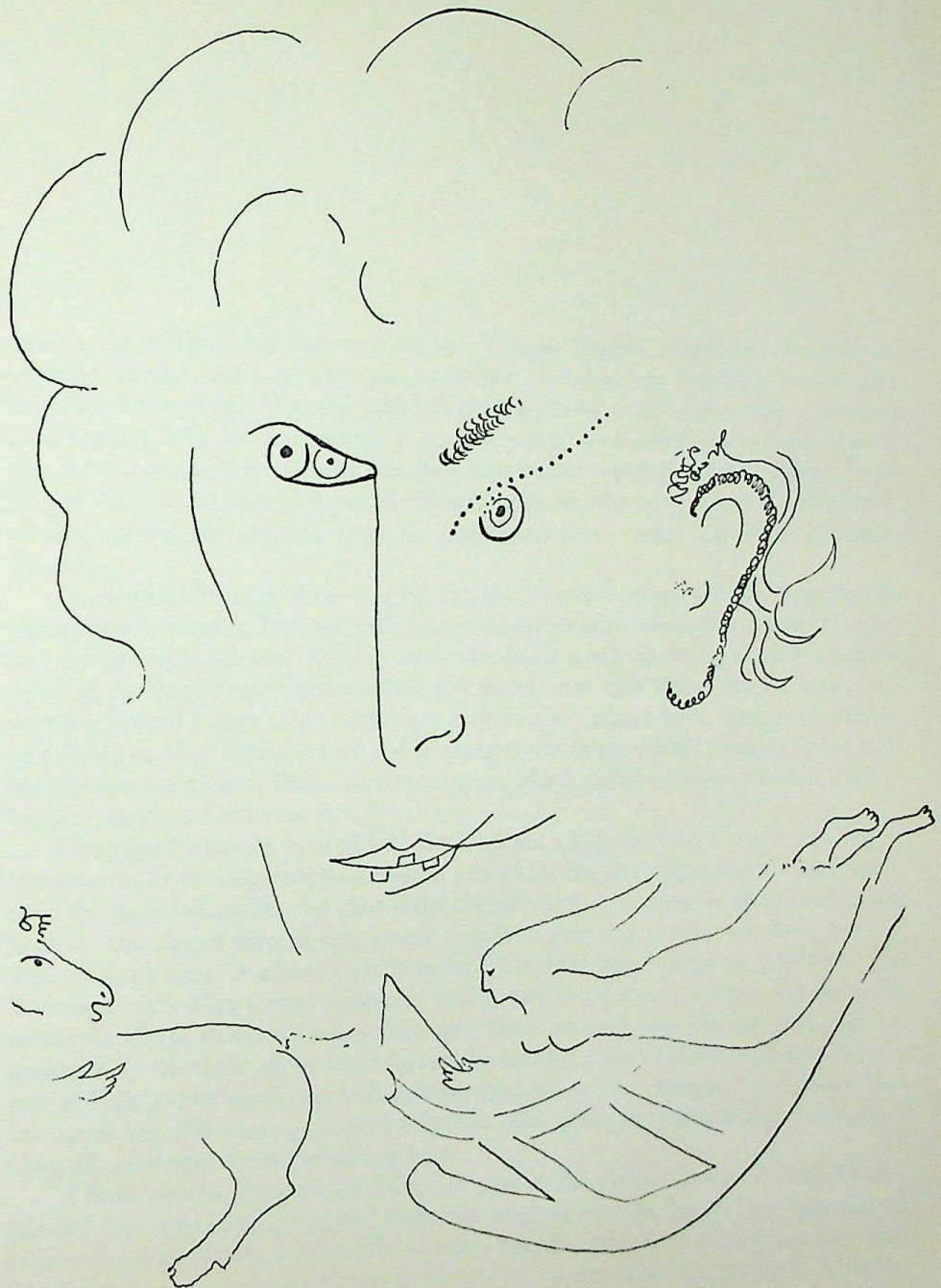
"So that you will know where to find everything,' she replies with a pallid smile.

"In her everything was silent, profound presentiment.

"Her last words to me were: 'My notebooks....'

"There was a loud thunderclap and a brief cloudburst about six o'clock in the afternoon of September 2, 1944, when Bella departed from this world.... For me all was darkness...."

Bella's death was a dreadful loss for Chagall. With her a world disappeared and for months he was unable to work.



The Pictures of 1945 and *The Firebird*

During the months that followed his wife's death Chagall helped his daughter to translate *Burning Lights*, the first part of Bella's memoirs, into French.¹ The pictures in his studio were turned to the wall and he thought he would never take a brush in hand again. It was not until spring, 1945, after almost nine months' inactivity, that he was able to resume his work. It was then that he cut the large picture *Circus People* (p. 402) in two and painted over the left-hand side, transforming it into a new picture entitled *Around Her* (p. 460). Later the right-hand side became *The Wedding Candles* (p. 487).

In *Around Her* most of the original figures have been preserved but their significance has been altered. The man with the upside-down head holding a book was turned into the painter at his easel and his hand now holds a palette. Bella, already the focal point of the former composition where she stood erect with folded hands, now leans weeping toward a large circle containing a view of her native land, apparently carried by a diving acrobat. While Chagall was working on the original large painting in America he did some sketches of Bella in a similar pose, which perhaps transmit Bella's grief at being so far from her native land.²

New, smaller motifs were added – for instance, a bird carrying a candle in place of the samovar in the original picture and a pair of lovers, she with a bride's long train, amid the thick foliage. But the chief difference lies in the mood, now more earnest and intense. The figures have drawn closer together, their movements are more urgent. The acrobat's hoop is a magic circle in which distant happenings are revealed. The landscape has lost its former anecdotic quality and in its concentration and seclusion recalls the village scenes of the previous year. Shadowy dark blue fills the picture space, sparing only the circle of the landscape in the half-light under the moon; and the old rose of Bella's dress stands out with delicacy against the blue. Despite the distance that surrounds her, this warming color brings her near. Thus the picture bears witness to Chagall's grief and also to his lasting love.

A little later he painted over the other part of the picture known as *The Wedding Candles*. The only motif preserved from the original state of 1933 is the big winged man with a goat's head on the left-hand edge, who formerly held a huge bouquet over Bella's head and now drinks a toast to the young couple. The rest were added during

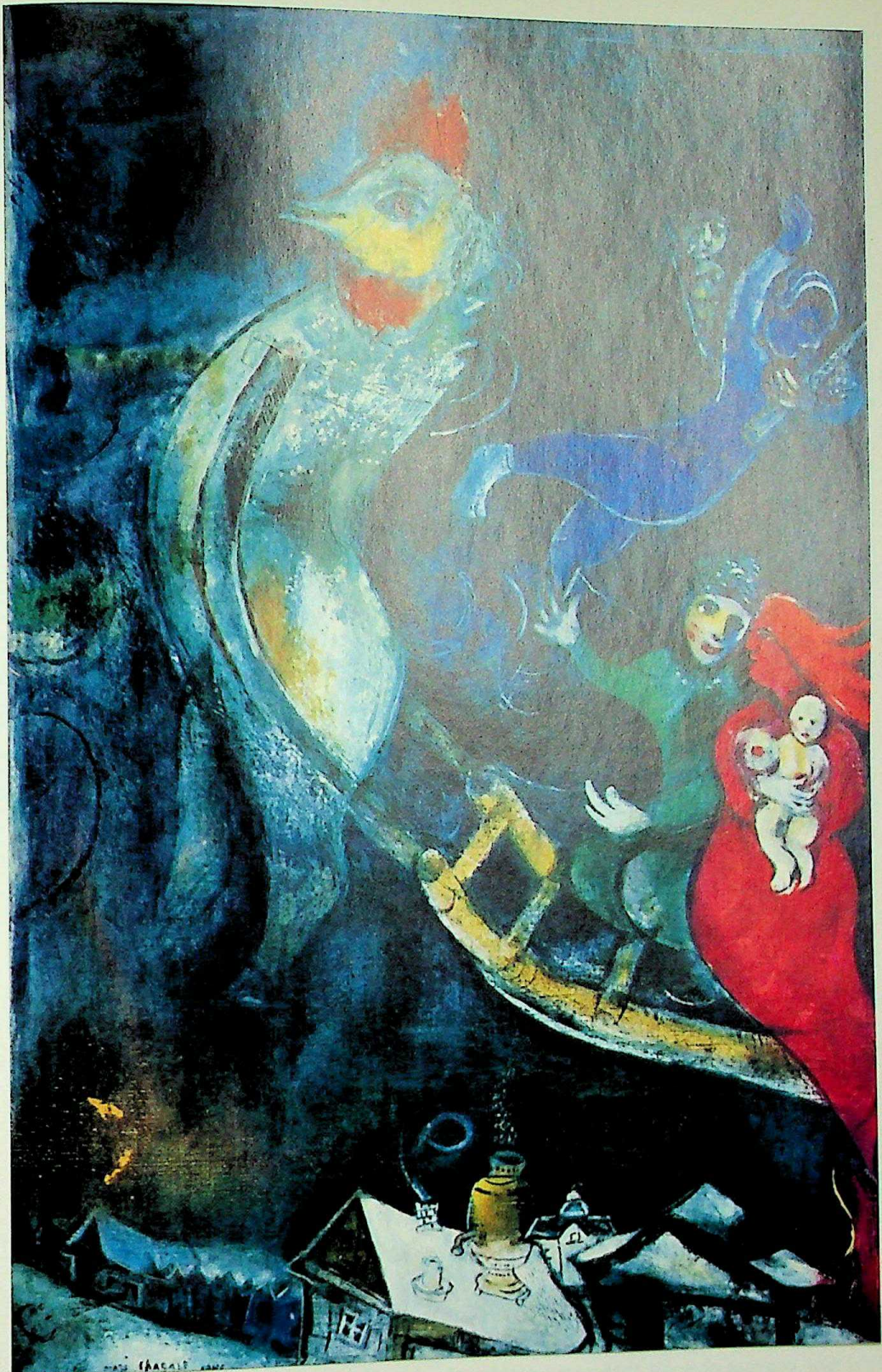
the many alterations which made the marriage the focal point. This is a far remove from the original circus picture. But it also differs from Chagall's other pictures of brides and weddings. All is now quieter and more silent, more spacious, and viewed from further off. With Bella dead, direct observation gives way to memory. The color harmony that modulates the picture space is at once airy and full, ranging from yellow to deep blue; it evokes "on the right the sun setting in a haze, on the left the deep blue oncoming night with its secrets."³ A few small pictures of 1945 have the same remoteness; for instance, the small gouache of the painter at his easel before a village in summer with the head of his beloved hovering in the sky above.

The same cycle includes *The Soul of the City* (Classified Catalogue, 778) based on a sketch of 1940 belonging to the series of self-portraits at the easel. In much the same way as there (Classified Catalogue, 688) Chagall has painted Christ crucified and a cow in "the picture within the picture"; and given himself two faces as in *Self-portrait* (Classified Catalogue, 686), one turned toward the easel, the other toward a girl in wedding dress diving in a vast spiral from the upper part of the canvas. There an ark with flapping curtains surmounted by a Lion of Judah with the Tables of the Law towers slanting in the middle of the snowy Russian street flanked by houses above which a horse and cart jog by. The mood is the same as in the large war and Crucifixion pictures; indeed, the personal angle is still more stressed. Grief for the loss of Bella is fused with sympathy for the events of the war and compassion for the destruction of Eastern Jewry. Bella had been very close to the spirit and tradition of Judaism. That is why she has her place in the picture as the bride beneath the ark in the winter night, like a flame that consumes what is transient and preserves what is immortal. It is not, however, between Judaism on the left and Christianity on the right that the painter stands, but between two spiritual possibilities. The one means participation in the endless pain of the world through artistic creation; the other, silent passion in the pure, consuming fire of the soul. This is an affecting picture full of commotion and excitement to which the handling contributes with thickly painted areas alternating with others where the canvas is barely covered. A few touches of color glow amid the gray – crimson of the ark, green on one of the painter's faces, violet on his coat, blue on the animals. But all the other colors are dominated by the white of the bride's winding train.

The Flying Sleigh (p. 471) is pervaded by an equally gloomy, yet more natural and lively mood. The motif recalls the earlier *War* of 1943 and developed from a drawing of 1943 (p. 450) which served as an illustration for one of Itzik Feffer's books. In the drawing the rustic sleigh is drawn high above the wintry landscape by a winged horse which is no relation to the rearing cart horse in *War*. The peasant and his family driving gaily along on the sleigh are hoisted into the air by good life forces. In the painting Chagall has given the animal, which now stands upright between the shafts, a cock's head. Proudly it rears its radiant, golden head under the brick-red comb as if it were a sun traveling through the night. The sleigh driver is clad in green, the woman with the baby in red; her hair, too, is a fiery red, while the man in the sky is blue. Red, green, blue, and yellow are placed side by side like different keynotes, each representing a possible destiny and all together forming a full chord of serene happiness.

In summer, 1945, Chagall worked first at Krumville, on Beaver Lake, in Ulster County, and later at Sag Harbor on Long Island. There he did some paintings large and small, but was chiefly busy on the designs for the sets and costumes for the ballet *The Firebird* by Stravinsky, which the Ballet Theater planned to stage. The music dates from 1910 and is one of the composer's "Russian" works. It is based on an old Russian fairy tale about a princess held captive by a wicked magician and set free by a prince with the help of the marvelous Firebird.

The Flying Sleigh,
1945



Chagall designed a curtain and three backdrops. The curtain (p. 483) shows the Firebird in flight – a huge two-headed, winged creature, half girl, half noble bird wearing a crown. In the tale it is a man under a spell who resumes his natural form after the downfall of the wicked magician. But that is not the only reason why Chagall gave it a dual nature. It represents the lure of the wondrous beyond workaday reality and so partakes of the lissome grace of bird and woman. Its flesh gleams milky white in the moonlight, pearly white its scales, and the color sparkles bright on its spreading wings. The girl carries flowers in one outstretched hand like a message from the strange bird's wonderland. For decades the scent and color of flowers in Chagall's pictures had meant more than mere beauty, more than a superficial pleasure for the eye. Yet in the years that follow, as if the Firebird's mission was to be a harbinger, his flowers were still more endowed with the magic powers of the wondrous. The stage curtain shows the dual-natured creature in the nocturnal sky like a moon emerging from the clouds. Its radiance, which illuminates the sky to a bright blue, puts the demons to flight and lights the young prince on his way.

The three backdrops have equally exquisite and charmingly novel colors – green the first; a delicate blend of yellow, rose, and pale blue the second; red the third. The green for Act I sets us in an enchanted forest sparkling and sparkling in the moonlight (Classified Catalogue, 755). Winged horses and gigantic birds disport themselves among the trees which resemble those in Persian miniatures. The forest is reflected upside down in the sky like the cow in *Milkmaid* of 1929 (p. 373), so that one is hemmed in on all sides by the slender boles and the waving treetops. This reflection has a magic quality like the inverted words in a magic spell. In the second backdrop (Classified Catalogue, 756) the princess climbs the ladder to the castle in the green bird's body where she is exiled, while on the right the magician's victims lament in the gray shadow. The third (Classified Catalogue, 757) relates her liberation. The circles revolve, half circus show, half solar symbols, illuminated by the red in whose festive glow the bridal pair under the golden canopy soar like an exquisitely cool white flower into the splendor of the blazing sunlight.

Compared with the designs for *Aleko* the spatial form is richer and more modulated. There the starting point was a real landscape and individual figures, bathed in the waves of color and borne along by the fantastic rhythm which matches that of the music. Chagall's subsequent painterly development led to a still more substantial concentration of color as a means of defining the picture space. In the definitive versions of the large compositions of 1933 – *Dedicated to My Wife*, *Around Her*, and *The Wedding Candles* – as in *Wedding* and the other works of 1944, the three-dimensional action of the color seems to take precedence more and more over individual form and figuration. The people, animals, houses, and landscapes emerge visibly from the color space as if all the essential elements originated in and issued forth from the substratum of the picture, developing in absolute freedom as object, form, and color. The inevitable result was a new picture form.

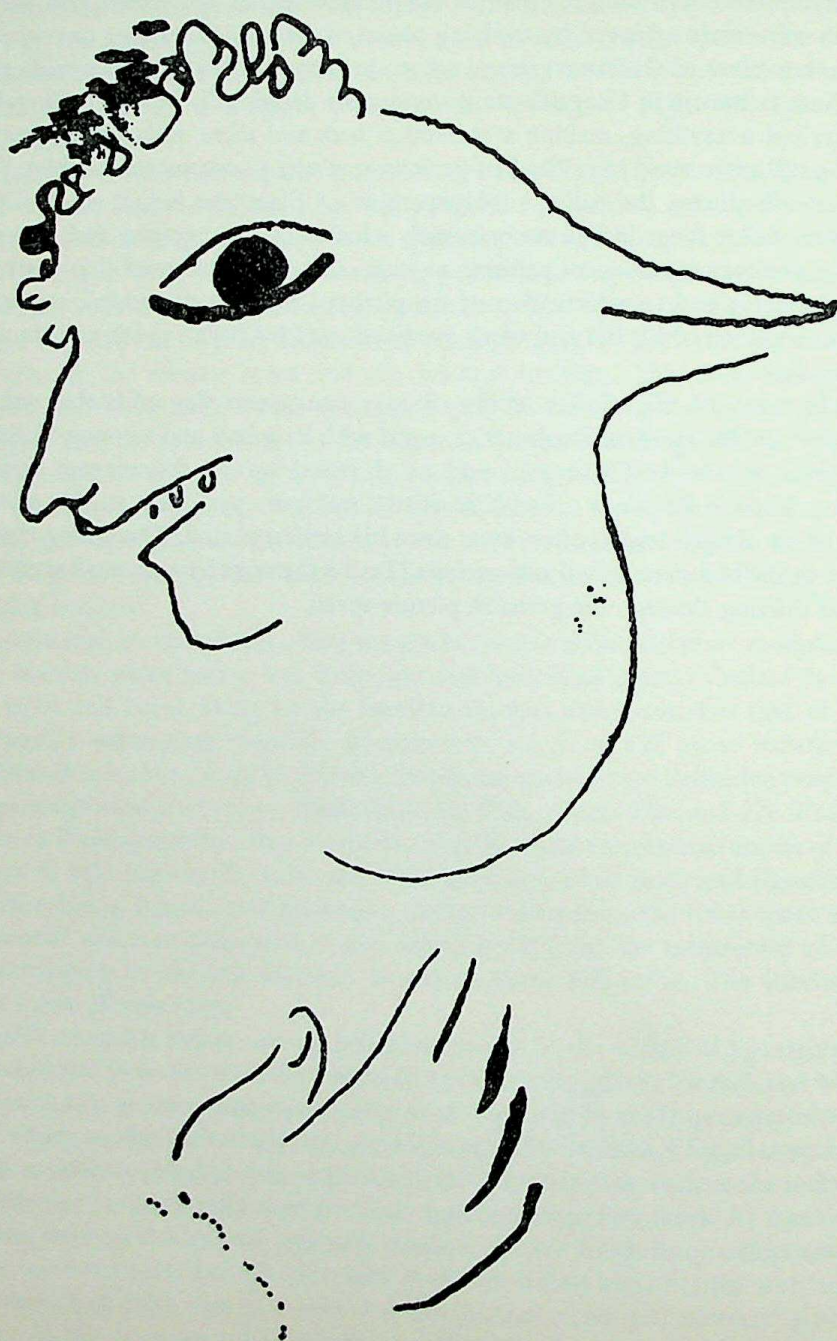
Chagall's evolution follows an up and down course in the realms of figurative.

An "abstract" pole was touched in Paris in 1911/12 and again in Vitebsk and Moscow in 1920. A new abstract conception seems to be suggested by the large compositions of 1933 in which, on the basis of the stronger coloring of the twenties, Chagall attempted once again to achieve a total picture space which should not merely enclose the individual elements but be more valid than they and appear to engender them. At that time, however, he went no further and, typically enough, did not finish those compositions until some ten years later. But his successive evolution before and after the war led to the new concept of color that now provided the foundation for an "abstract" picture form based on the space-creating capacity of color. This first became evident in the

designs for *The Firebird* and the basic structure of many an important work of the following years rests on the same principle. The details lose their individuality: every tree, every beast, even the face of the loved one is first and foremost part of the picture space. The color flows and expands, becoming sea and sun, cock and clown. Thus every detail is bound up with the whole – part of the world created by the color.

Chagall painted the huge curtain and the three backdrops for the ballet with his own hand. There were also some eighty costumes (Classified Catalogue, 753, 754) – the prince and princess, their retinue, the Firebird, the demons, the wedding guests – for which he did the sketches. The hand-painted costumes for *Aleko* had proved insufficiently durable. For that reason and also to save time, for the costumes were far more numerous and colorful than in the previous ballet, the shades and modulations of the color were achieved by applying pieces of material in warmer or cooler, lighter, or darker tones of the same ground color. An army of theatrical dressmakers worked on these costumes in Chagall's studio under his daughter's direction. Chagall himself supervised everything, making a correction here and there with a brush, or giving a stuff a still more vivid hue. The first performance was a huge success for him. "Chagall's scenery dominates the ballet," the papers said.⁴ Since the heroic era of Diaghilev's Russian Ballet there had never been such a fusion of scenography and choreography, such a perfect adaptation of painting to stage. For Chagall himself that work, with the concentration and transformation of the pictorial media it demanded, represented the end of a period of his life and work overshadowed by Bella's death and the beginning of another.

In many of the smaller works of 1945 one senses the spirit that animates the designs for *The Firebird*. For instance, a girl with long hair and a young violinist hover in space (Classified Catalogue, 742) as if raised up by the magnet force of the moon. Thus in *Couple in Cloud* (Classified Catalogue, 741), two worlds mingle interwoven as Chagall has so often done since his earliest period. The young couple, sheltered in the bed as in a shell and encircled by the sheets as by a stream, become a radiant cloud drifting through the greenish picture space.



The Last American Period

In winter, 1945/46, Chagall bought a small house at High Falls, near Rosendale, in the northern part of New York State. It was a simple timber cottage in a silent, grassy little valley surrounded by woods. There he produced not only several gouaches and small oils, but also all his important works from 1946 to 1948.

Two of these are re-elaborations of older pictures, both flower pieces begun in 1934. One portrays his daughter's wedding bouquet (Classified Catalogue, 764); in the other the heads of a pair of lovers float above the flowers and a river flows beneath them (Classified Catalogue, 769). Flowers and bridal pair are brought still closer in *Calla Lilies* (Classified Catalogue, 765). Another bride and groom drift in a little boat on the gold-glowing water (Classified Catalogue, 766). Strange as the Firebird, with one leg and a fish tail, her scaly green gown framed by her veil as by sea foam, the siren appears before our eyes (Classified Catalogue, 767). This gouache with its marginal motifs is a transition to the circus cycle of which the contemporary oil painting *Cow with Parasol* (Classified Catalogue, 768) forms an integral part. The various light reds, blues, greens, yellows, and whites of the animal are cooler occlusions in the warm, luxuriant ground which both outshines and heightens them. The result is a blend of color that has a torrid, yearning tone.

The major work of 1946 is *Self-portrait with Wall Clock* (p. 477). The motif of the painter at the window before an easel with a picture of the Crucifixion may derive from earlier sketches. What is new is the color formulation. Some of the motifs, too, probably occurred to Chagall while he was working on the picture. For instance, the clock with arms sailing through the air and, as in *The Juggler*, bending to the rapid stream of time to become a precise timekeeper in another sense. Equally new are the fashion in which the figure of the painter is combined with the animal head and the motif – it was to recur frequently in future – of the bride drawing close to Christ to alleviate his agony.

In this picture too the color harmony is based on sharp contrasts of temperature. These are already evident within the blue (like the contrast of crimson and orange in *Cow with Parasol*). From the delicate pale blue, shading into violet, of the background gushes a dense, heady ultramarine accompanied by a far cooler azure. But the dominant note is the red that rises from the painter's trunk and becomes a neck ending in an animal head. The figure is drawn in accordance with the painter's human form; but the color deflects it into something different, irrational, and charmingly fantastic.

For all that there is perfect harmony of motif, drawing, and color. As regards the motif, the two parts of the main figure branch out like two boughs growing from the same trunk and allude to the dual nature of all creatures. As regards drawing and color, two regions of expression are superimposed – one subordinate to the blue that respects the delimiting contours; the other to the red that defies all limits. Blue and red operate in accordance with their nature, but this “formal” consistency leads back again to the motif. The dual nature of the principal figure is fulfilled in the contrast of blue and red.

Chagall had a big one-man show in the Museum of Modern Art in New York from April to June, 1946. It was his first important exhibition in a museum since the one held in Basel in 1933 and presented a survey of the work he had produced in forty years.¹ James Johnson Sweeney, who organized the show, published a monograph based on numerous conversations with the painter. It contains many unedited details of his life, is full of new insights, and consistently stresses the poetic element in Chagall's work.

By now Chagall was anxious to resume his contact with Europe. In May, 1946, he traveled to Paris accompanied by his friend, the art collector Louis E. Stern. During his three months' stay² he got in touch with all the people who personified Paris in his eyes, namely his old painter and writer friends, foremost among them Paul Eluard, who was particularly dear to him. The result of their meeting was the book *Le dur désir de durer*, containing nineteen poems by Eluard illustrated by old and new drawings by Chagall. It is the new ones that reveal the greatest concordance to the text. As in the poems, each wonderfully free, bold stroke returns to the ever new truth of the heart in a curve that seems to encircle the stars.

Once again Chagall fell under the spell of Paris. On his first stay it had made a very deep impression on him and afterward its light and people had constantly helped him to become what he is. As for motifs, except for a few landscapes, during the first of that first stay the town had occupied only a marginal place in his pictures. Now, instead, after many years' absence, Chagall experienced the reality of Paris in a totally different fashion.³ The sky and the trees, the rows of houses with their peculiar beauty, the Seine with its bridges, all responded in his own language. The buoyant yet substantial coloring of his American pictures had prepared him for that. The result was a number of small sketches (Classified Catalogue, 886, 887) in pastel or gouache, mostly on black or dark paper that heightened their luminous colors. They are not yet true landscapes and the skyline of the city only stands out here and there against the “sky” in which a cock with a palette, pairs of lovers, circus performers, two-headed creatures, soar and dance. It is only in the oils painted later after these sketches that the scenic element is clearly defined. Although in their motifs these sketches reveal few unfamiliar traits, yet all the friends to whom Chagall showed them were amazed at their novelty. First and foremost on formal grounds, which, however, were linked with the impact Paris made on him at that time. The dynamic concentration of form had become far stronger than before. And the new, unusual colors, *réséda* and mauve, green and violet, on the black ground created a mood at once stimulating and gay that differed from all his previous works. Never before had Chagall reacted so spontaneously to an external impact; in this sense, too, his previous *œuvre* had no comparable sketches to show. For a time he put them aside and it was not until January, 1952, that he decided to use them for a series of pictures on which he worked until spring, 1954, and which are known as the “Paris series.”

In autumn Chagall went back to High Falls. From then on the idea of returning to Europe for good was always in his mind but he actually did so only in summer, 1948. Before that, however, he revisited Paris for the opening of his exhibition in the Musée National d'Art Moderne in autumn, 1947.

At High Falls he did an important series of oils, and a cycle of gouaches that

Self-portrait with
Wall Clock,
1947



count among the most marvelous works he produced in America. They illustrate *Arabian Nights* (Classified Catalogue, 758 seqq.) and formed the basis for the lithographs commissioned by the publisher Kurt Wolff.⁴ Those thirteen colored lithographs appeared the following year in a portfolio together with the same number in black-and-white printed in the text.⁵ Since all Chagall's important work for Vollard still awaited publication, *Arabian Nights* was the first important book with original prints by Chagall to be published since the twenties. These illustrations are also his first colored lithographs and therefore the starting point for an essential development of his postwar period. But the original gouaches are still more impressive.

Oriental traits contribute to the fairy-tale mood of the *Firebird* designs. Now the inexhaustible flow of narrative with which Scheherazade kept the sultan at bay has transformed Chagall's entire world into a wondrous Orient. Some motifs recall the Bible pictures, others the *Fables*, and many stem from the gouaches of recent years. But they find new life in the spirit of *Arabian Nights*. All is now richer and more resplendent, pervaded by that infinitely lissome grace that makes the text a delightful magic carpet. Reality is never final but is created before our eyes by the imagination of the storyteller who knows all the secret sources from which man's fate springs ever new and different. This matches the reality depicted by Chagall, always in movement and in a state of flux. When the lovers meet in the blue space of night, compeers of the cock, the red firebird, and the moon, there begins a transformation that knows no end. The girl's brown hair becomes the cascade into which they dive in the game of love; her breasts become gentle, milky-radiant moons. In the sea the giant fish and other marine creatures with buffalo horns, asses' heads, or semihuman bodies (Classified Catalogue, 760) throng around Abdullah. The color is the major factor in this endless metamorphosis. All is now immersed in its tender depths, shot through with ecstatic flames; all is encompassed by its vast, flowing movement; all is pervaded by its delicate breath and heavy fragrance. The four-winged jinni who carries the old woman and her daughter through the night⁶ (Classified Catalogue, 759) is engendered by the spirit of the luminous red kindled in its heart, and the mermaid on the shore of the island before the deep blue sea (Classified Catalogue, 761) is like a rare, moon-bright blossom growing out of the seaweed green of her long tresses.

The echo of *Arabian Nights* lingers on in some pictures of 1947, even when the motifs and sometimes the layout derive from previous years. In *Madonna with Sleigh* (Classified Catalogue, 772) the woman and child lie, sheltered in blue, in a moonlit nocturnal space like that which surrounds the lovers in *The Ebony Horse* (Classified Catalogue, 758). The illustrations for *Arabian Nights* are also called to mind by the zones of color in *Resurrection at the River* (Classified Catalogue, 780), the orange-red and violet-blue halves of the picture with the many figures, a multitudinous life agitated as a whirlpool above which Christ crucified appears in the sky like a great comet.

Similar too is *Nocturne* (p. 481), in which the tree that grows from the form of the cock as from a bowl shines bright and fiery as fantasy itself. One stands spellbound before the picture as before a fire in the night. *Rooster* (Classified Catalogue, 774) has the same elemental force. Beside the bird, the bride, wearing a long train and carrying a bouquet, shoots up like a flame through the nocturnal space above the Dvina as if born of the moon's path reflected in the river. The apparition is enlivened by the painter's hand and palette. But virtually the entire picture space is occupied by the cock, more excited, tenser, and more aggressive than in previous works. The coloring achieves this same effect: the plumage, in whose tufts the lovers are clasped, is white with green, lilac, and brick-red touches; the fire burns bright amid the smoky gloom. One is similarly impressed by *The Blue Horse* (Classified Catalogue, 775). Above the zone of the village world and a pair of lovers, more than half the area of the



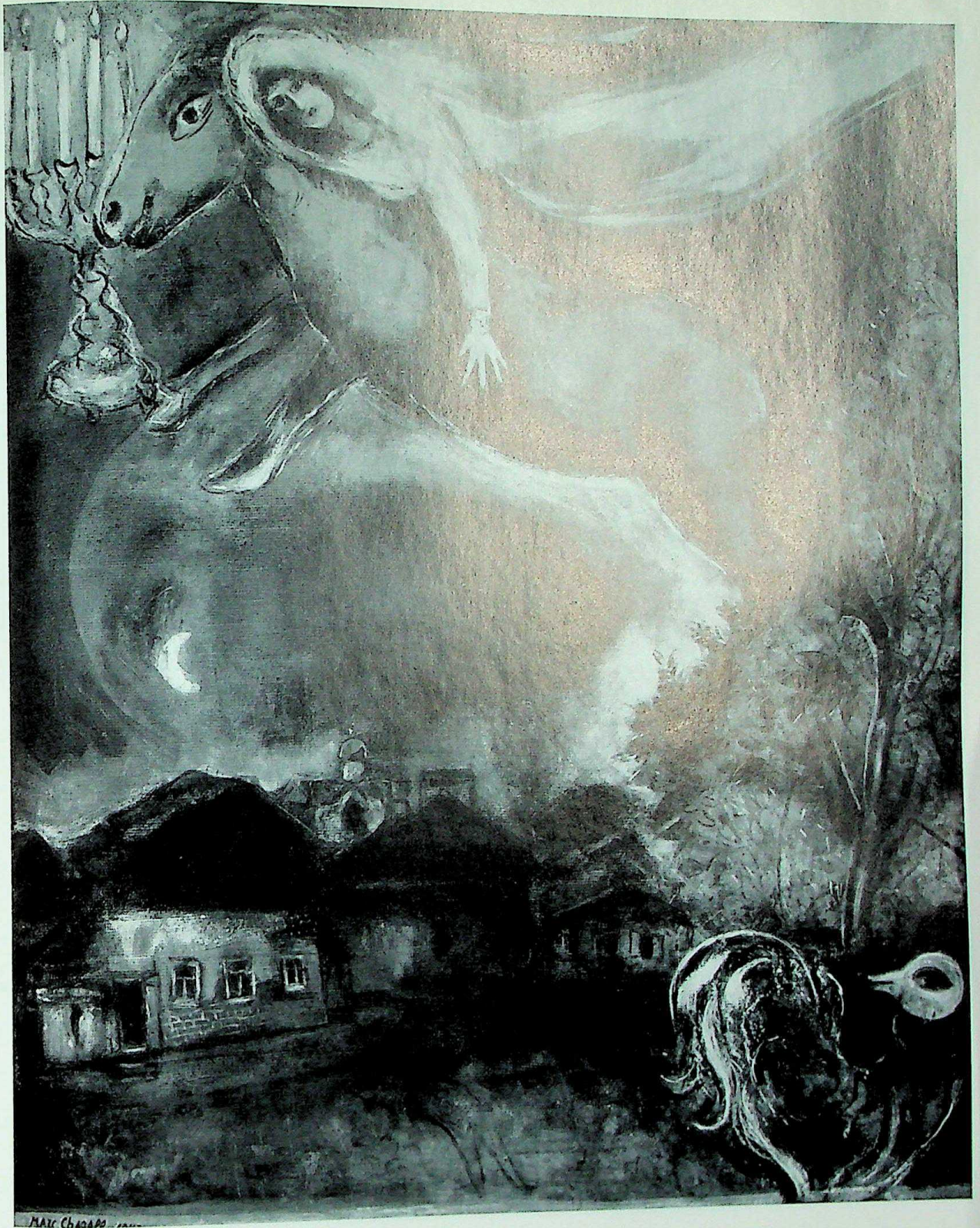
sky is filled by a mighty beast with a cow's cleft hooves and udder and a horse's mane that shrouds a woman's head. On the right a cock floats in an identical posture under the white disk of the moon. These animals have the same wild, aggressive nature as in the picture of 1947. But the temperature has risen and the contours of the figures recall those of leaves curling in the heat. The fire too shines through the blue, which, swelling and shrinking, fills the picture space, giving it a peculiar, regal splendor.

The Apparition of the Artist's Family (Classified Catalogue, 782), begun earlier but finished in 1947, reveals in its color structure an affinity with the works just mentioned. The lower zone with the houses and nocturnal sky is dark blue; the middle of the picture around the painter is violet; the space behind the "ghosts" is deep red. Against all this the salmon pink of the bride stands out like a delicate blossom. Differently from *The Town* (Classified Catalogue, 736), this picture derives its chief motifs from Chagall's personal situation during his first years in Paris. For that reason its focal point is the memory of his fiancée back in Vitebsk. When he finished the picture he was once again separated from her, but this time for good.

Flayed Ox (p. 484) is a powerful work that leads us back from the personal to the general. Its first layout goes back to the twenties. At that time the slaughtered ox, viewed from its underside, hung from the butcher's gambrel over the blood tub with its carcass cut open. The background was already occupied by the village street and houses. Now, however, Chagall has turned the animal to the front, restored its head and made it lap water from the tub. A cock takes flight and a male figure holding a knife comes flying through the air. Is he the butcher performing the sacrifice, or a prophet whose task is to explain so strange a procedure? Above him, a candle, bent in its stick, sails through the dark sky. The suburban houses in the snow – the group of buildings we know so well – far from being blurred by the distance appear overclear in all their harsh angularity, which is further stressed by the geometrical divisions in the sky. The whole composition is tensely arranged around the central shape. The oversized heads atop one of the houses, the cock on the snow-covered roof of another, the clock with an arm at a window, contribute with their obstinate presence to the all but unbearable tension. Fear and horror fill the world.

This picture is a variant of the Crucifixion theme: in place of Christ a beast is tortured and killed. Chagall was deeply affected by the procedure in his grandfather's butcher shop at Lyozno, and in *My Life* called the little cow whose death he witnessed "naked and crucified."⁷ The affinity with Christ's crucifixion is also pointed to by the flying man with the knife, who recalls the green angel in *Yellow Crucifixion*. But, whereas in Chagall's large pictures of the Crucifixion pain seems to be vanquished and life comes out of death, *Flayed Ox* conveys a far more hopeless tragedy. Chagall saw Christ's crucifixion symbolically as an inner necessity, the other face of the essential act of creation, at once prerequisite and paradoxical fulfillment of man's true nature. Instead, the slaughter of an animal, though we accept it daily as a matter of course, is represented as the pattern of cruel, senseless savagery. The victim is the cow⁸ that occupies such an important place in Chagall's work. So the outrage is perpetrated not only on the helpless beast but also on the secret inner force it embodies.

The carcass stands out crimson and vermilion against the black, the ultramarine, and the whitish blue of the snow. It is surrounded above and on the left by a violet aura. Green, blue, yellow forms emerge like individual voices from the dark ground. All clamor for utterance. *Flayed Ox* attests the profanation of the spiritual life that is always taking place. But it is neither an indictment nor a manifesto. It urges us to look beneath the surface, to meditate on life and its infinite precariousness, and so achieve the warm sympathy and compassion to which Chagall's art ever and again points the way.



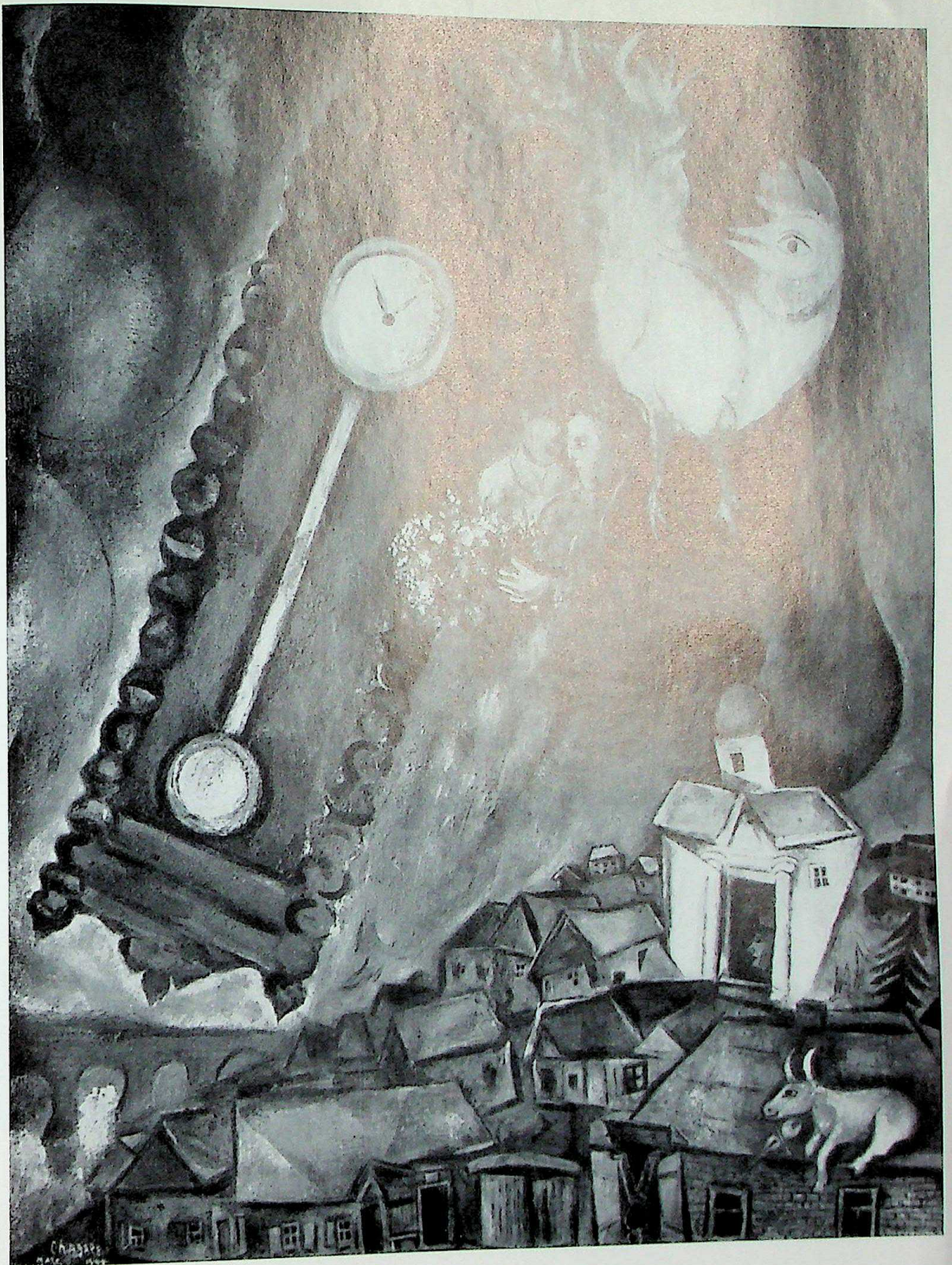
Nocturne, 1947





Esquisse pour le rideau du ballet «L'Oiseau de feu» de Stravinsky
Sketch for the curtain for the ballet *The Firebird* by Stravinsky, 1945





Le Matin du monde · Morning, 1948





Lumières du mariage · The Wedding Candles, 1945



The time has come to discuss *The Falling Angel* (p. 491) once again. This work, of which we have already seen the two versions of 1923 (Classified Catalogue, 369) and 1933 (Classified Catalogue, 613), was finished in the same year as *Flayed Ox*. New motifs – Christ crucified and the mother and child – were added to the 1933 version. The summer village behind the fence became a group of cabins in the snow with a fugitive trudging by, and the sky was darkened. Chagall also heightened the facial expression of the two chief figures, pushed the angel's body higher up, spread its wings, and so made its fall seem more momentous. The rhythm is now more fluent and a violet movement fills the picture. Whereas in the 1933 version the large figures stood out against a neutral background, the picture space now takes part in the action and reinforces the movement. The angel's fall shatters the tranquil structure, plunging the world in turmoil. The cavelike dome above the cross alone remains unmoved.

While Chagall was working over the picture his experience of all the world-shattering events since 1933 heightened the expression of the picture and gave it a different meaning. So one is probably not mistaken in seeing a parallel between the cosmic catastrophe of the angel's fall and the course of recent history. The angel is fire from heaven, a burning brand, an insatiable flame that threatens the sane forces of life. It is true that the details have no connection with current events and the angel's irruption is an overpowering act that takes place in the soul of each one of us. But for that very reason it is contemporary history in a broader sense, namely as the inner fate of every human being in this century. The angel does not play an active part; its satanic nature is purely passive. Chagall has depicted it as a woman with heavy breasts and a full figure come from a region of joy and hurled down into the peaceful structure of our human world by an irresistible will. Its face is distorted by fear, its mouth half-open, its eye fixed. Around this eye and its terrifying white the whole picture revolves like a wheel.⁹ The angel's hurtling fall and the hectic movement of the other figures fit in this great, mysterious mechanism. The troubled concordance of the various parts of the picture is emphasized by the color. The red of the angel, at once burning and shadowy – Bella compared with that of Rembrandt's *The Jewish Bride* – interferes with the other colors and gives them a resonance like the long-drawn vibration of a plucked violin string. None is isolated; all join in the harsh, yet splendid harmony to which the picture owes its transcendental quality.

The Black Glove (Classified Catalogue, 777) is dated 1923–48 and so goes back to the very beginning of Chagall's second stay in Paris. We know what the early states looked like from small oil studies and gouaches done about 1930. There Bella stood in a white dress in the center of the picture, viewed from the front with her head turned to one side.¹⁰ Her escort either leaned toward his bride from the air or stood on the right behind the easel. In the revised version the easel has been preserved, though partly transformed into a clock, but the painter has moved forward and merged with the female figure. His palette has replaced her hand and fan, while her body is turned toward the right, and her right hand, now holding a book, has been left behind all by itself in the snow. The zone at the upper right, into which the large figures are compressed, has now a rather agglomerate character. In it too are concentrated the dense, intense colors – green, red, violet, and ocher – against the black sky encompassed from below by the golden hue of the dress and by the snowfield with the female figure in a delicate, whitish, lemon yellow. The strong blue of the house with the eye on the left provides the only clear counteraccent. Besides the obvious center at the upper right from which the composition spreads like ripples over water, the picture has a second, less obvious center at the lower left: the black glove with the book, which does not act as a graphic element but stands out bright as a "color" against the white. This picture lacks the clarity of other contemporary works; it hovers between passion and

longing, between near and far. But this uncertainty, this mood of "expectation," gives *The Black Glove* its peculiar character.

The other work now "completed" is *The Revolution* of 1937 (p. 392). About 1943, Chagall made up his mind to cut the large composition into three parts and work over each one separately. The left and middle sections were finished in 1948, the right section only in 1952.¹¹ The "left-hand" picture, *Resistance* (Classified Catalogue, 829), showing Christ crucified in the village square beside the dreaming painter, with a gigantic beast carrying a torch, and a bright red shaft of light falling into the flickering color space of the picture, is a memorial to the war in France and Russia as experienced in spirit by the painter. The "right-hand" picture, *Liberation* (Classified Catalogue, 831), is dominated by the huge sun which in the original composition symbolized the joy of life. Its radiant yellow percolates into the house with the lovers, while the sea-green violinist springs from the sun's red core like a fountain of youthful music and leads the band in the upper zone of the picture.

The middle section, *Resurrection* (Classified Catalogue, 830) was transformed completely. The holy man with the Torah still sits in the foreground and the ass with the candle in the middle distance. But instead of Lenin on his table, the center of the picture is now occupied by Christ on the cross – a tall, slender figure with short arms. In the earlier version Lenin stood for subversion, the principle of revolution in all spheres of life, as Chagall understood it. He was not the real Lenin, but a Lenin capable of standing on his head, a Lenin who in Chagall's sense took the revolution "quite seriously." The figure of Christ has the same meaning in a sense rendered deeper by the experience of recent years. Only by total acceptance of suffering can true subversion be achieved; and that is the only way by which man's work can endure. Whether we like it or not, there is no creation without sacrifice. As a symbol of this lonely truth, Christ crucified towers above the snowy scene.¹²

Like all other symbols, Christ has more than *one* meaning for Chagall. He is the Jewish martyr and the Jewish prophet; he is the "revolutionary" who shares man's fate to the bitter end. He is creative man who pays for every prize with pain. He is also and always simply man in his loneliness and isolation. Toward him bends the tender girl, the bride, the soul. Tenderly her head touches that of the man on the cross like a blossom on a tall stem leaning against another erect plant in the violet space of night. Therefore Christ is also the loved one a young woman embraces in mystical marriage (Classified Catalogue, 827). For the figure of the painter and the figure of Christ are very close, and Chagall recognizes himself in both. As he wrote in his poem "To Bella," "Like Christ, I am crucified, fastened to my easel with nails."¹³



The Falling Angel, 1923-33-47

Back in France

Orgeval and Saint-Jean-Cap-Ferrat

After postponing the decision time and again ever since 1946, Chagall returned to France for good in August, 1948. He had, however, made a second trip to Paris in the autumn of the previous year. His return set off a chain of retrospective exhibitions of his work throughout Europe, first in the Musée National d'Art Moderne in Paris, then in the Stedelijk Museum in Amsterdam and the Tate Gallery in London, and later in the Kunsthhaus in Zurich and the Kunsthalle in Bern. At the Venice Biennale of 1948 Chagall had a room all to himself in the French pavilion and was awarded the prize for graphic art.

Meanwhile he had found a temporary home at Orgeval, near Saint-Germain-en-Laye, in a timber cottage surrounded by a vast overgrown garden. It was a little fairy-tale castle with quaint balconies and turrets, shaded by great trees. There he lived for about a year before finally settling in the Midi. For Chagall Orgeval meant the end of years of isolation; now that he was near Paris again he contacted friends old and new.¹ The result was an endless stream of visitors from all over the world – collectors, critics, publishers, dealers, and enthusiastic art lovers – which has continued swelling ever since.

In January, 1949, Chagall broke his stay at Orgeval by a trip to Saint-Jean-Cap-Ferrat, not returning till May and then only for a few months. Nonetheless, one is justified in referring to an Orgeval period in his œuvre. Not only for the landscapes with the village houses and the steeple of the parish church outlined against the sky, but also for the impact life there made on his art. He owed a great deal just then to the exquisite light he had missed so long and the flowers whose natural glory was once again a revelation.

Needless to say, he continued to work on older pictures. The mood of High Falls still lingers on in some works, for instance, *Christmas Over the Village* (Classified Catalogue, 791), a large gouache with a fir tree, and *Fantastic Horse Cart* (Classified Catalogue, 796). Even *Winter Sky* (p. 486) is not yet French in character. It is a fairy tale full of tinkling bells and winter mood, at once folk song and fantasy. The same is true of the two pictures with the big wallclock. As a matter of fact, one, *Morning* of 1948 (p. 485), was finished at High Falls; the other, *Wall Clock with Blue Wing* of 1949 (Classified Catalogue, 797), at Orgeval. They are complementary, like summer and winter or day and night. The first, whose style recalls in many ways *The Blue Horse* (Classified Catalogue, 775), radiates warmth; the second, with its snowy landscape under the star-

spangled nocturnal sky, has a cooler, more discreet mystery. The coloring of the first is full of vital force: the warm brown of the clock, the deep green that turns the sky into a dense landscape, the shady blue of the houses above which towers the white church with its red roof. In the other the color is toned down: the sky is smoky black dotted with stars; the brown of the clock case is somber; the village is cool under its pall of snow. Only a few colors stand out against the subdued tonality – the yellow of the pendulum, the violet of the woman's dress, the red of the flowers, and the fairy-tale blue of the great wing that supports the clock. One picture is a paean full of joy and exuberance; the other, a simple love song in the deep, silent night.

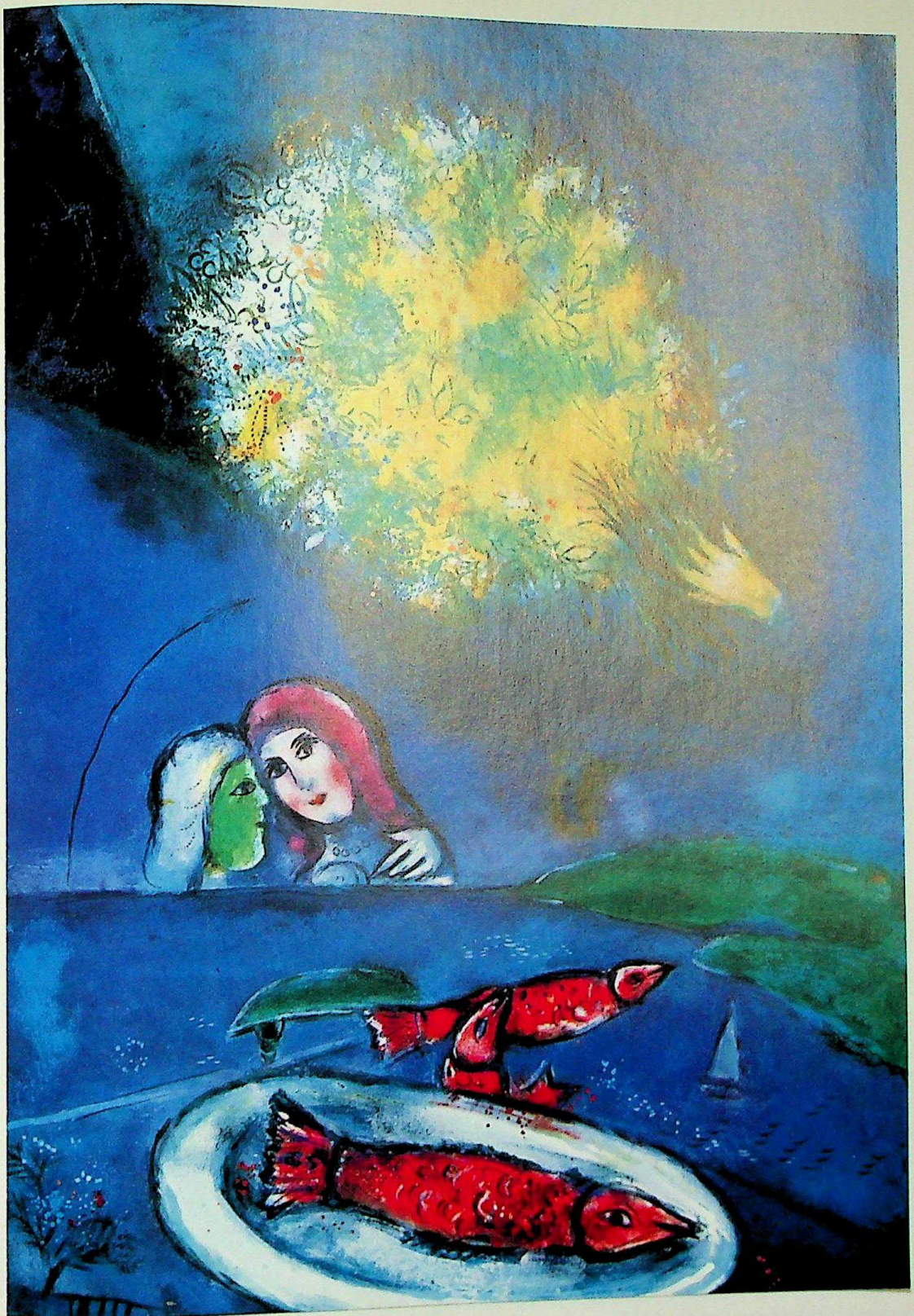
In their entire layout all these pictures still belong to the "American" period. *Wall Clock with Blue Wing* is the only one where the handling, the sprayed color, and the peculiar flat texture reveal a new character. This is still more evident in a number of other works, such as *The Green Cock* (Classified Catalogue, 794), *Poppies* (Classified Catalogue, 792), *Nude with Child* (Classified Catalogue, 793), and *The Redhead* (Classified Catalogue, 795). They too were begun in America but, as Chagall told a critic at the time, he could not finish them there; for that he needed France. These pictures have none of the urgency and ecstasy of the last works of the "American" period; all is free and relaxed. As in the 1920s, the flowers grow into the sky above the Russian village surrounded by the "lucky charms" of violin and cow, cock and moon. These flowers are nearly always accompanied by a pair of lovers tender and serene in the mild evening air. Chagall seems to have recovered the relaxed happiness of the flower pieces of 1928.

But this very affinity stresses the differences and elucidates from another angle the distance Chagall has traveled since before the war. All has now found its place in an ample composition, in the close space created by the color. In *The Redhead* a dark blue area encloses a pale blue one in which the green leaves and the red and dark-blue flowers grow and the pair of lovers stand, he in a blue suit, she with brick-red hair. The colors are less sharply contrasted than in the pictures of the previous years and the passages from cold to warm and vice versa are more fluent and musical. These works have a new grace, a volatile harmony of within and without. This has something to do with the fact that Chagall, who always spent a lot of time listening to music, was particularly devoted to Mozart and just then repeatedly pointed to him as the exemplar of the great artist. *The Redhead* and many pictures of the next few years are Mozartian in spirit, effortless and simple in their joyous radiance, and so fulfilled in music that they rouse echoes in all the vast chambers of the soul.

Ever since his return to France Chagall had felt the lure of the south. Now that he had renewed contact with light and flowers at Orgeval, he longed for more and fuller experience of it. This need was particularly strong in winter. So in January, 1949, he traveled by car to Saint-Jean-Cap-Ferrat, the narrow peninsula half way between Nice and Monte Carlo where his friend Tériade lived for part of the year. Chagall took a few rooms in the pension Lou Mas de la Mer, from where he could see the harbor and the fishing boats. Though he was enchanted by his drive through France, now that he had reached Saint-Jean the new impact of sky, vegetation, and sea thrust all else into the background.

At Saint-Jean, where he spent four months, Chagall rented a house which he even thought of buying. But the plan came to nought and in summer he returned to Orgeval until the following October (1949) when he moved to Vence.

His friendship with Tériade grew still closer during the months at Saint-Jean. As an art critic Tériade had written about him before the war. Now his publication, *Verve*,² originally a periodical that fused the work of great French writers and painters in a marvelous harmony, had developed into a sort of occasional art book. Tériade also





published books illustrated by famous artists and his position in that field now equaled Vollard's before the war. During the following years he completed and published in the form originally planned the illustrated books Chagall had begun or finished for Vollard but which, like so many of the latter's projects, had been simply laid aside. The first was Gogol's *Dead Souls*, published the previous year after he had succeeded in purchasing the prints from Vollard's estate and in reconstructing, after several attempts, the typographical layout Vollard had planned.³ The plates for the chapter headings in the text were missing, so Chagall etched them anew, preserving the original motifs but using a freer, more supple stroke. The *Fables* of La Fontaine and the Bible were published in the same way, respectively in 1952 and 1956. Moreover, some of the finest postwar numbers of *Verve* were devoted to Chagall. Finally, Tériade aroused Chagall's interest in the post-Classical Greek romance *Daphnis and Chloe*, which led to the grand new series of illustrations published in 1961.

Chagall's first step toward the "inner Greece" that is so splendidly revealed in the gouaches and lithographs for *Daphnis and Chloe* was the work he did at Saint-Jean in the spring of 1949 (pp. 495, 509, Classified Catalogue, 801-810). As at Mourillon in 1926, his first sight of the Mediterranean after so many years was an experience that led to an important new artistic form. At Saint-Jean Chagall painted only gouaches, so

that the link with his previous work through the long-continued revision of his oils was also severed. Consequently this cycle was the result exclusively of the experience and the artistic vision of the present time.

Virtually all these gouaches portray the sea with a headland jutting out on the right. The sky above it is a vast space flooded with sunlight or softly illuminated by the moon. Sun and moon are mirrored in the water on which sailboats and rowboats ply and from which great fishes leap. The mysterious union of space, light, and water casts its glow on the bunches of flowers that burst forth from the sea or float in the sky. Lovers, flowers, sun, moon are closely related. In *Green Landscape* (Classified Catalogue, 80r) a red ball of light hovers over the sea like a gigantic blossom encircled by sprouting leaves. Above it the oval of a boy's head revolves radiant in yellow close by the profile of a girl with long, flowing hair. The sea is green, filled to its depths with the presence of day; green too is the sky that rises shot through with blazing light above the bluish headland.

Nearly every one of these gouaches is dominated by a basic color. This is often blue, as in *Fishes at Saint-Jean* (p. 495), a work of majestic mystery. The yellow of the flowers in this sky bursts forth from the ground color like a prairie fire, and the red fish are like shafts of somber light transmitted by a power from the depths. The picture is a song in praise of day and night, sun and moon, sea and sky. But man too finds himself in this vision and experience of nature and quiets the beating of his heart. The fundamental psychic forces that Chagall represents time and again receive a still more sensuously immediate expression in the simple dialogue of sea and sky. The composition also is simplified and offers scope for a broader rhythm. At the same time the color that creates the entire picture space or divides it into separate spatial zones is still denser and more radiant, so that these gouaches seem cut out of gigantic gems.

The Red Sun (p. 488), an oil painting dated 1949 and finished at Orgeval, is based on the new ample form of these gouaches. The flying figures of the girl in blue and the boy in yellow, one soaring in a slightly curved diagonal, the other skimming through the air in a broad semicircle, meet in the upper right-hand corner. The huge red disk of the sun in the dark background behind the figure of the boy contrasts with the sweeping curves of the human figures. Other contrast motifs are the girl violinist flying toward the left, the bride and groom plunging headlong under their canopy, and the three-branched candlestick. Geometrical divisions in the upper part of the picture, in the solar disk, and in the black background contribute to the rhythm of the picture space.

This mode of composition constitutes a step in a new direction. The movement of the various elements corresponds to that in previous works – for instance, the girl recalls the bride in red in *Rooster* of 1947; the boy reminds one of the flying figures in many other pictures – but never since the “constructive” periods in Paris and Moscow had the relationships between the dynamic forms been so clear and rhythmical.

That Chagall's evolution during the intervening years had followed a different trend was not due to any lack of formal discipline, as malevolent critics have occasionally assumed. His composition is based essentially on color, not only on the action of the color in the picture plane, heightening or hindering, but also on the color's three-dimensional effect, which creates the picture space. Looking back, this third dimension seems to be the keynote of Chagall's evolution – not as external illusion produced by the alternation of warm and cool shades, but as the active space-creating capacity of the color itself. Every surface form, as a manifestation of the color, must be conditioned more and more explicitly by that dimension. That is why in many of Chagall's works everything seems to be imprisoned in the depths of the picture or to emerge from it only slowly and laboriously. The order on the picture plane must

"Les Ames Mortes" C'est tout
un monde créé par Vollard.
Terminé par Tériade - qui vient
de naître.

Peut être les autres diront mieux
que moi ce que je veux exprimer.

Pour ceux qui "aiment", tout sera
toujours clair - et pour ceux
qui n'aiment pas - que dire ?

Peut être je n'appartiens pas
à une époque peu aimante,
pleine de soupçons et "tres occupée".

C'est pourquoi il m'est agréable
d'être en quelque sorte une
ombre d'un "paradis perdu".

Je sais qu'il y a des hommes
comme des fleurs qui me
consolent, de loin, de quelque
part.

perforce take this link into account and so is not truly "free" in the sense of the arbitrary arrangement based on a two-dimensional calculus. Owing to its slow "development," this order may not always be perceived at first glance, especially in reproductions in black-and-white, and can be realized tentatively and by degrees. On the contrary, the composition of *The Red Sun* has a simple, impressive clarity. To what is this change due?

If we compare this picture with those that preceded it we are struck by the transparency of the dominant color. The blue of the girl, the yellow of the boy, and the red of the sun, unlike the remainder of the picture, lack the density we know so well from the last few years; that does not, however, deprive them of depth. The zone of the girl's dress opens before our eyes like a night of dark sapphire; the boy's body seems to partake of the sun's very substance; the red in the circle is an area of fiery radiance. The colors have now a more personal and objective character. They have lost the yearning, earnest quality of recent years; they are more "objective" and also more "abstract." Thus Chagall achieves a freedom which is greater in proportion to the depth and gives the surface composition greater breadth.⁴

Of course all this did not basically alter Chagall's painting, but it did offer scope for more ample composition. In 1951 *The Red Sun* became the point of departure for *Red and Black World* (Classified Catalogue, 842), a huge gouache on paper that was originally the cartoon for a tapestry. Since 1948 Chagall had also worked on two large compositions for the foyer of the Watergate Theatre in London – *Blue Circus* (p. 505) and *The Dance* (p. 513). But he decided to forget their original destination and re-elaborate them regardless. They were only finished at Venice in 1950 and in their definitive form count among the pictures painted there.

Another field of Chagall's artistic activity during the following years has its roots in the period of Orgeval and Saint-Jean, namely, new washed drawings in India ink (p. 516, Classified Catalogue, 811), which are quite unrelated to anything he had done before. Using black diluted in every possible degree from onyx to the palest shade of gray, he produced sheets that give an intensely colorful effect. Working chiefly with a brush, but also with a pen, he drew and painted, scraped and daubed. These drawings, like his new oils where the painterly handling is more relaxed and sensuous, were a response to what he saw in his new environment and stemmed from the urge to render in a spontaneous fashion the overwhelming impact of the profusion and light. They also reveal, paradoxically, the increased importance of color as a medium of expression. In these drawings "light" does not signify a diminution of the colorfulness, but an advance into the zone from which it springs. One might say that the heart of the color is light and from this light Chagall created the colorfulness of his sheets.

What this means is visibly demonstrated by the drawings he did at Tériade's suggestion for the number of *Verve* dedicated to Boccaccio's *Decameron*. Tériade had seen some of Chagall's drawings at Orgeval in autumn, 1948 – still lifes with flowers and fruit, vibrant with the bright, sparkling light of the Ile-de-France. This made him anxious to compare the colorfulness of their black-and-white with real colors. What Chagall produced was a present-day counterpart to colored reproductions of the miniatures in a fifteenth-century manuscript of Boccaccio's work.⁵ For each of his drawings he drew inspiration from the miniature of the same scene and the old and new illustrations are reproduced side by side in the pages of *Verve*. In Chagall, however, everything attains a new meaning. A new logic links the objects of the anecdotic "tale," and the plot of the love story gives rise to ardent desire and serene joy. What is more, in Chagall's large black-and-white plates the light radiates in a far richer modulation of color than the full coloring of the miniaturist's precise magic-lantern pictures.



Vence

After a few months at Orgeval, Chagall returned to the Midi in October, 1949. First he stayed for a while in the little village of Saint-Jeannet near Vence.¹ A few months later he moved to Vence itself where he rented rooms in a house.² He was pleased by the little cathedral town on the knoll high above the highlands that slope down to the sea. After a few months he decided to buy a place called "Les Collines" and settle there. The house, which is still Chagall's home today, lies on the slope of the Baou des Blancs on the road from Vence to Saint-Jeannet. Behind a cypress hedge the path climbs the hill, past shrubs and small fruit trees, to the terrace with its huge eucalyptus trees and tall palms and the garden with its hundred shades of green, its flowers, and fruit. Close by the two-story dwelling house with the light-green shutters lies the studio annex. A steep outdoor staircase leads to the studio proper, a large room with windows facing south and west, to small workrooms, and, since 1960, to a second, loftier studio with a north light. The house once belonged to the writer Catherine Pozzi,³ a friend of Claudel, Gide, and Valéry; the latter had often painted in what is now Chagall's studio.⁴

Chagall moved into "Les Collines" in spring, 1950, on the completion of certain alterations to the house. There he found a real, permanent home, almost a new "fatherland." From there he often went to Paris, especially to work on his etchings and lithographs, but always stopped in a hotel.⁵

Since the war the Côte d'Azur, especially the strip of coast between Cannes and Nice, and its hinterland had become an artistic center. Matisse, who had stayed at Vence from 1943 to 1948, now lived at Cimiez above Nice; Picasso had his home at Vallauris. Chagall was in touch with both, as well as with writers in prose and verse and many other members of the Mediterranean artist colony. He was on very good terms with Aimé Maeght, who replaced Pierre Matisse as his dealer in 1949. The rooms of Maeght's big gallery in Paris offered Chagall many opportunities of displaying his new work on an adequate scale. He held important one-man shows there in 1950, 1952, 1954, and 1957, and also took part in many other exhibitions organized in that gallery.⁶

Since then virtually all Chagall's pictures have been painted in the studio at "Les Collines." The new environment is responsible not only for the view from his window on the little old walled town and the steeple of its medieval cathedral, which appears in so many of his pictures, but also for the novel charm of the painterly mood which embraces all things that grow and blossom. At Saint-Jean the sea was the paramount

element; here it is the earth, and Chagall's painting now celebrates all that springs therefrom.⁷ In gouaches and washed India ink drawings, as at Orgeval but now in a fuller, denser fashion attuned to the different light, he did a quantity of still lifes with mimosa and pinks, peonies, lilies, and daisies, artichokes, peppers, leeks, melons, pomegranates, and grapes (Classified Catalogue, 811, 812). In many respects they resemble those done at Gordes in 1940 but are far more numerous because of Chagall's greater desire to work. He seemed obsessed by an urge to experience in his painting all the airy and solid, hard and soft, substance and surface of the things that grow out of the earth.

At Vence he finished many works he had begun previously. The result is a combination of old and new in which the new predominates to various degrees, here merely altering the surface, there conditioning the entire composition. These works are linked with others, mostly gouaches, which though new refer back to older motifs. It is hardly possible to distinguish between the two groups.

A whole series of works is based on rustic motifs. The village street lies before our eyes and on it – a link with the still-life gouaches – a plate with two fishes and a loaf of bread with a knife. Lovers stand at the window through which one can see the moonlit street; a cock is silhouetted against the bright sky as if levitated by a magic spell (Classified Catalogue, 817). In *Twilight* (Classified Catalogue, 819) the cock, equally stiff and unmoved, glides – one could not call it flying – through the window as if impelled by a magnetic current. The lovers shrink into a corner forming an islet of homely bliss in the pale moonlight. The magic force of that light is concentrated in the cock whose vital fire now burns far more tranquilly.

In other pictures of this cycle all the colors seem to spring from a single ground color; we see this, for instance, in *Village with Dark Sun* (p. 510). Giving the lie to the title, the red shines very bright in the circle cut in the somber brown that covers the red like a film. In some places the red-brown veers to violet. The temperature contrasts seem far less drastic and the cool occlusions less conspicuous amid the blaze than in the passionately flaming color of 1947 or thereabouts. Now the white of the bride clings to the red as naturally as if they were two adjacent flowers, and the green and blue emerge spontaneously fresh from the warm space with the same ardent impetus as those weird creatures, the twisted fiddler, the cock with a woman's head, the fish with the bouquet, and the ass-headed man. In another work (Classified Catalogue, 836) a blazing red cow with a still brighter cock in its belly stands in the middle of the village. The black of the night sparkles like jet, illuminated by the soft white of the bride, the yellow moon, and the lamp. Another village of nocturnal intimacy is silhouetted against a vermillion sky (Classified Catalogue, 841). In *Snow* (Classified Catalogue, 839) a naked woman plunges headfirst through the picture space like a shaft of moonlight vivifying the rustic world.

Some of the gouaches and oils portray a pair of lovers, either as a two-headed being standing at the window, or serenaded by a cock in the blue intimacy of a room. In one of the finest and most important works of this period, *Rooster with Lovers* (Classified Catalogue, 814), they take shelter in the white fire of the cock's plumage, watched over by its flaming red head, while a cow's head like a zone of dusky blue slides into the deep green of the ground. Human joy is sheltered, incorporated in the elemental, guarded by the forces of life. Here too the symbolism has a still greater evidence which also enhances the profundity of its significance. All is densely structured, both compositionally and in the way every aspect – motif, form, and color – is interlocked with and related to the others.

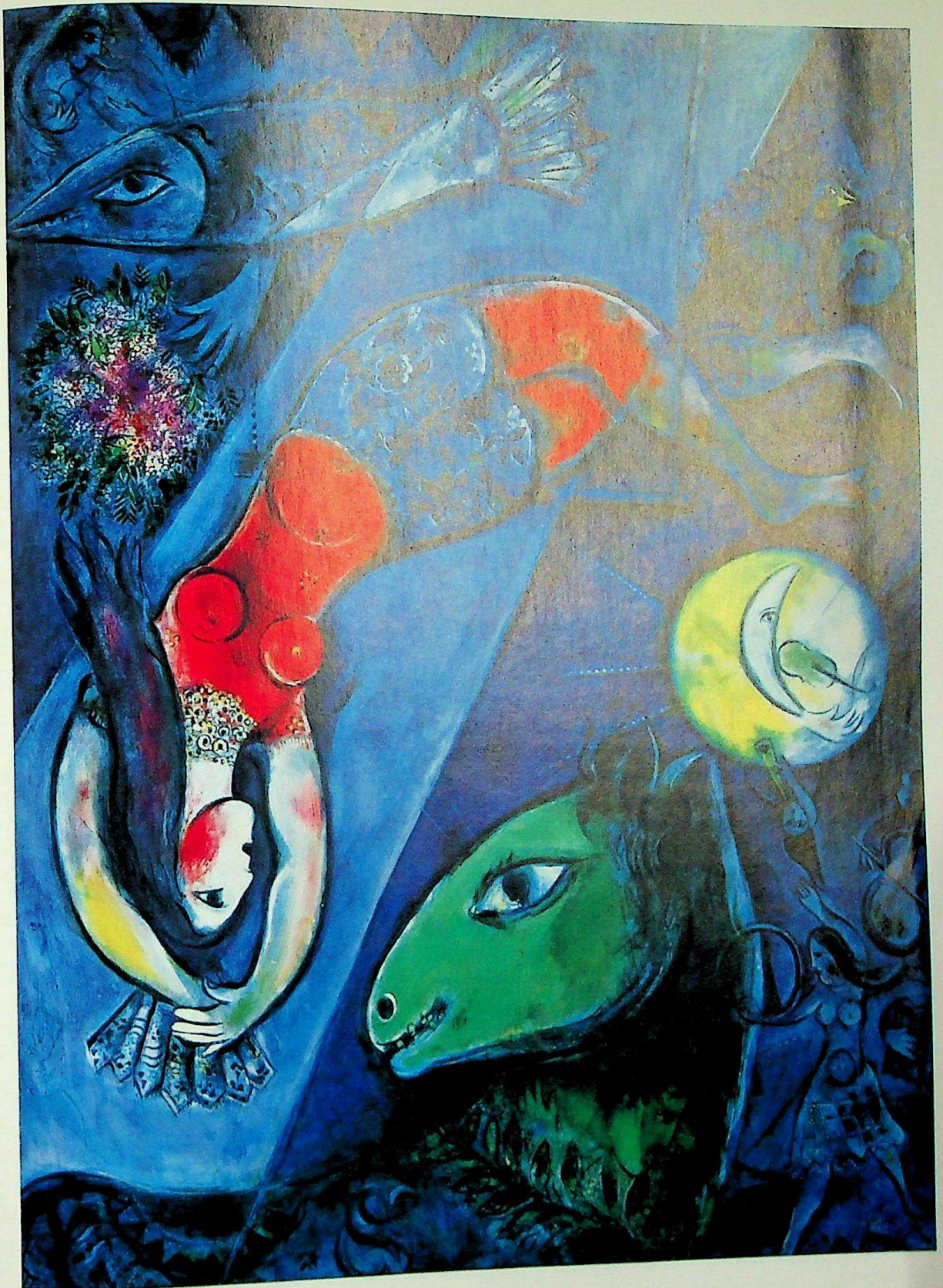
In summer, 1951, Chagall spent a few weeks at Gordes, in the house he had occupied in 1940/41 and which was now his daughter's home. From there he went to

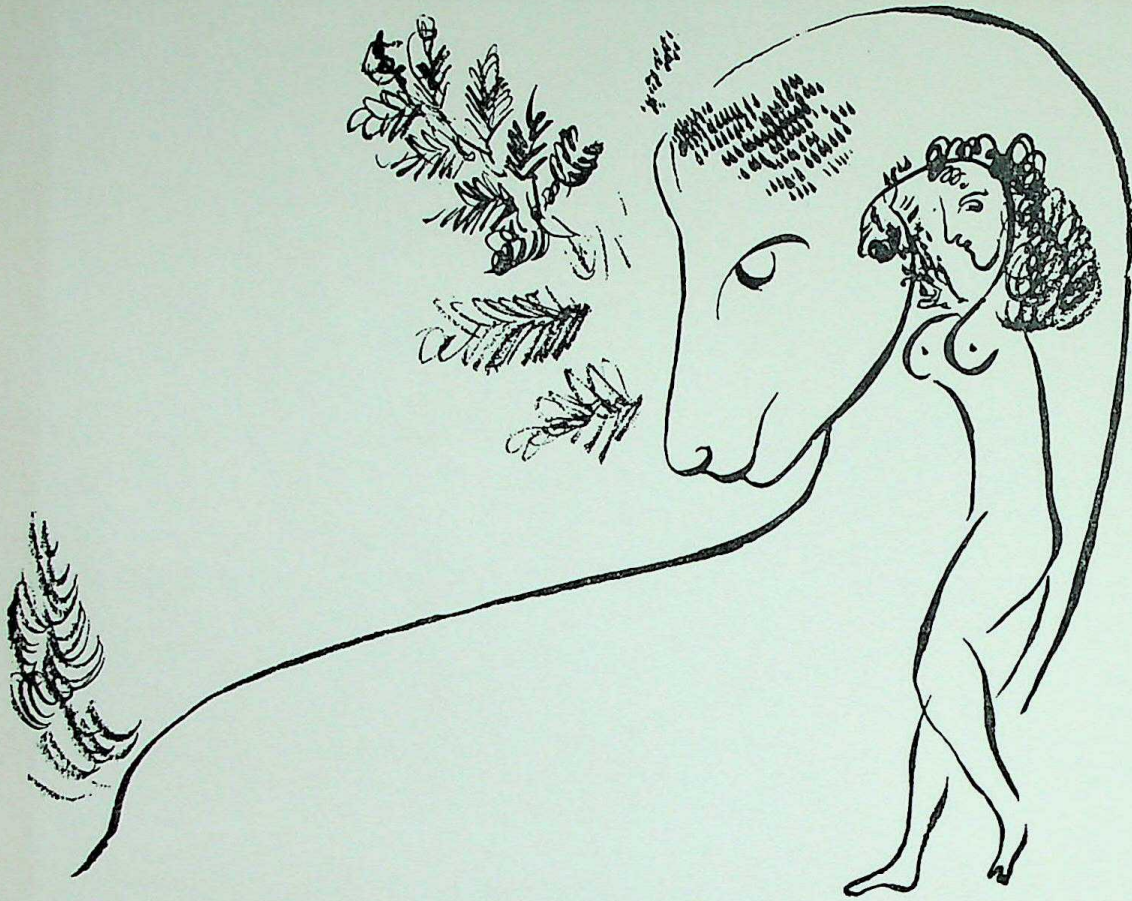


Drammont, a small seaside resort near Saint-Raphael. At Gordes he prepared a color film of his work which Henri Langlois, director of the French film archive, was planning at the time. He also watercolored some of the etchings for the special edition of the *Fables* of La Fontaine which Tériade was bringing out. At Drammont, instead, where Chagall spent two or three weeks, he did a series of gouaches which differ from the other works produced at that time – in their motifs, for one thing. Once again, as two years before, the sea reappears with boats floating on it and fishes leaping into the air, like the gigantic sturgeon that stands out white in the sky beside the black sphere of the sun. But these gouaches express a completely different mood from those of Saint-Jean. The sky is no longer a vast, luminous void but lowers over the sea, and the haloed sun sinks into the water (Classified Catalogue, 847). There are hardly any flowers and the lovers row in a boat or lie on the beach (Classified Catalogue, 848, 849). Nearby great gulls (Classified Catalogue, 850) or cocks eye them severely. In the most impressive of these works the sea provides the background for a Crucifixion (p. 512) or a Descent from the Cross on the sandy shore. The color has lost its gemlike quality, becoming more shadowy and emphatic. A foreboding of tragedy broods over all. The same mood, now in a wintry setting, pervades the most curious picture of the period – *Lovers at the Stake* (Classified Catalogue, 837). Here, too, animals, goat and hen, stand near the lovers bound to the stake, but the picture means something quite different from *Rooster with Lovers*. Several motifs recall the war years. The freedom represented by love has vanished, the light has dimmed, anxiety fills the world. Like the gouaches of Drammont, this picture expresses the antithesis of the happy mood of Vence. In them all grief and joy are mysteriously interwoven in such a way that here one, there the other is paramount in response to the inner or outer experience.

Among the most important achievements of Chagall's first two years at Vence are his large compositions. The more spacious formal rhythm he had realized in *The Red Sun*, which was finished at Orgeval, now enabled him to undertake larger works. *Red and Black World* (the second version of *The Red Sun*), *Blue Circus* (p. 505), and *The Dance* have already been mentioned. Chagall worked on the last two until 1950.

In both these pictures there are figures we already know – the trapeze artistes, the flower girl, a bull-headed clown with a fiddle, a pair of lovers, the painter with the cock, a fish carrying flowers, a green horse. Each is based on a different ground color: *Blue Circus* on a nocturnal blue, *The Dance* on a radiant yellow – contrasting color symbolism, in the sense of night and day, moon and sun. In harmony with the color and its symbolic character, in the blue picture the rhythm is based on a tranquil circular movement, whereas the axes of the yellow picture shoot out in all directions like spears. This also applies to the individual forms: the contours of the figures and the many small circles in *Blue Circus*; the oblique, jagged lines in the sky in *The Dance*. The two compositions are complementary and the dominant downward movement in the first, comparable to a dive into water, responds to the stepped, triumphal, upward movement alternating from one diagonal to the other in the second.⁸ The festive motifs in both pictures, the circus acrobats and musicians in the blue, the dancers⁹ in the yellow, also interact. The same beasts, cock and fish, appear in both, but their nature is totally different: in *Blue Circus* they are immersed in the blue of the ground or emerge from it, like the great horse, in a discreet green; in *The Dance* the fish in the yellow is like a solar arrow, the cock dark red and full of restrained ardor. In both pictures the ground color is the pitch note that sustains all the others. The figures that appear in the picture space also produce a break in the color, a greater or lesser differentiation from the blue or the yellow, a greater or lesser contrast that vivifies the basic harmony. The color order may be compared with a musical structure in which the melody is sung by a solo voice sustained by a few chords. The change in expression implies no improv-





erishment. The color still refers to the inner reality of the human world from which it springs, though now in a more "abstract" fashion, rather like a musical note. Although the pictures to which it gives rise are still based on that reality, now form and color are mutually freer and more independent in scope. For that very reason Chagall is now in a position to render the inner reality to which form and color refer in works of large dimensions.

From now on "large" pictures occupy an important place in his œuvre. Previous indications of this trend can be found in the first Paris period and its earliest grandiose realization in the Moscow murals. In *The Falling Angel*, the compositions of 1933, *The Revolution*, and *White Crucifixion* Chagall attempted to meet the demands of large size in a new way. But those very works were part of the "problematic" pictures which he worked over for decades and some of which he cut in pieces. The new advance that followed *The Red Sun* and its spacious composition led to different solutions. One large picture painted at that time at Venice still does not belong entirely to the new phase. It is *Wedding* (Classified Catalogue, 816), a fine, somber, mysterious work which goes back to the American period and in which the new monumental style has resulted merely in a simplification of the layout. The monumental solutions after the large blue and yellow diptych are linked chiefly with two sets of themes – the Bible and the circus.

In the new form the circus did not put in an appearance until 1956, but we find Biblical pictures since 1950. One of these, not yet of large dimensions, is the last state of *Abraham and the Three Angels* (Classified Catalogue, 833), commenced in 1931 in connection with the gouache (Classified Catalogue, 587) which served in turn as a basis for the etching.¹⁰ In the oil painting Chagall has inserted, in the upper right-hand



corner, the scene of the sacrifice of Isaac with an angel diving in to stay Abraham's blade in mid-air. For this he may have had earlier models in mind, for instance, the propinquity of the angels' visit and the sacrifice¹¹ in a mosaic in the choir of San Vitale in Ravenna. With this insertion, in addition to the other compositional alterations and the laying on of the color, Chagall has changed the character of the scene. The subject is no longer a humble reception of the divine messengers, but a "relationship" already consolidated in grief and joy whose corollary is the sacrifice. Chagall gave the whole picture unity by means of a deep, intense brown from out of which gleam many whites and a few blues and greens.

Unlike *Abraham and the Three Angels*, the monumental *King David* (Classified Catalogue, 832) was painted on a fresh canvas. It is the first of a series that includes the portrayals of Moses finished a few years later. Together they form the nucleus of a Biblical cycle Chagall planned for a sanctuary or "place of prayer." The idea of using the Chapelle du Calvaire at Vence for that purpose was first mooted in January, 1950. The project met with many vicissitudes of which more will be said later. At that time Chagall drew the same clear distinction between his "sacred" and "profane" pictures he had drawn when working on the Bible etchings. He said they affected people differently; profane works were at home anywhere in the world, but the "Bible message" demanded a special place where the pictures could produce their effect all together as a cycle.

The first series of new Biblical pictures included *King David* of 1950/51, *Moses Receiving the Tablets of the Law* of 1950-52 (p. 515), *The Crossing of the Red Sea* of 1954/55 (p. 514), and *Moses Breaking the Tablets of the Law* of 1955/56 (p. 551). They all have similar dimensions and, when hung side by side, reveal the cyclical idea Chagall had in mind when he painted them. The exhibitions in Basel and Bern in 1956 and in Munich and Paris in 1959 demonstrated that the three pictures of Moses constitute a magnificent triptych. Yet, dating as they do from different years, they differ in handling.

In *King David*, the first of the series, the color is applied flat and, as in *The Red Sun*, radiates from bright zones inset in the warm darkness. The royal red of David's robe rises like the mighty chord he produces on his harp and is echoed by the red of the sun in the golden evening sky above the violet walls of Jerusalem. As in *Village with Dark Sun*, the brown of the ground is superimposed like a filter on the radiant yellow, leaving only a few free patches. Bathsheba's long train is a bright note amid the surrounding darkness. An angel with three lighted candles introduces the king's beloved, while a boy brings flowers from the sky. But under the circle of light that surrounds Jerusalem the prophet, whose posture resembles that of Chagall's *Elijah on Mount Carmel*¹² but who must be Nathan, is about to accuse the king. His robe is dark amid the brightness; its moss green contrasts with the royal red. In the picture all is visualized as contemporary: the king's great power, his love, and his entanglement in the snares of fate.

Moses Receiving the Tablets of the Law is dominated by the gigantic figure of the holy man, as the previous picture is by the king's. Just then Chagall's "Biblical" thought was centered in David and Moses. He revered them as the two greatest leaders at the beginning and the peak of Israel's first heyday. Especially Moses, to whom he had already devoted an important cycle of his Bible etchings, seemed to him the embodiment of the lofty, perilous destiny of his people. "Moses is the source from which all springs, even Christ," Chagall says. Many smaller works of this period portray Moses carrying the Tablets of the Law, with the two shafts of light issuing from his head.

The large painting is a far remove from the simple yet forceful formulation of the theme in the etching (Classified Catalogue, 594). There the Tablets of the Law are handed over to Moses on the summit of a barren crag, at the extreme limit of human possibility, before the primordial storm cloud in which God hides his face. Here Moses



Le Soleil aux mimosas · Sun and Mimosas, 1949





Les Deux Visages. Marbre · The Two Faces. Marble, 1953





La Danse · The Dance, 1950





Moïse recevant les Tables de la Loi · Moses Receiving the Tablets of the Law, 1950-52



on Sinai stretches out his arms in the same gesture toward the tablets that God hands down from the clouds; but behind him, at the foot of the mountain, the people whose life will be governed by the Law – men, women, and children – stand waiting full of hope. One may well say, as when looking at *Abraham and the Three Angels*, that the subject of the picture is no longer the Biblical event in its bold factuality, but man's relationship to God, of which it forms the basis. The Law received in the pallid light of Sinai is the stream that feeds the spiritual life of the Jewish nation. It illuminates the youth of the boy, the wisdom of the man and even the "impossible" conduct of the painter embracing the bride who emerges from his canvas.

In *The Crossing of the Red Sea* Moses is again the gigantic figure with the shafts of light issuing from his head. As leader of the people he raises his staff and the waves close over the confusion of Pharaoh's army. The Jewish people, whose dry path through the sea is guarded by an angel, continue on their way in peace. In the van, where the path seems to bend, one recognizes the wayfarer with the sack on his back who journeys without pause through many lands. The composition is simpler and more vigorous than in the etching.¹³ One can clearly distinguish various zones disposed in a pyramid on the summit of which the angel hovers. Here Chagall has not related a single event as in the etching. He has used the Bible story as the basis of a far more general allegory that refers to Israel's progress through the ages along a path protected by great powers through many hardships and persecutions, despite the enemies whose destruction follows its passage. The motifs, the formal rhythm, and the color contribute to this allegorical character. While the zone of the tumult is colored ocher and red, the mighty figure of the holy man shines in radiant yellow. The blue of the sea through which the Israelites pass has a calm, natural intensity. A pair of lovers float in it and the head of a fish shoots up above the horizon.¹⁴ In the uppermost region, alongside the angel, in the still darker blue of the sky appear the great men who personify Israel's future fate: on the left, King David with the harp stands as sovereign lord and author of the Psalms before the towers of his Jerusalem; on the right, Christ on the cross realizes in pain the full significance of human action. Thus, Christ makes a third with the two great Jewish leaders.

Most impressive of all is the fourth picture, *Moses Breaking the Tablets of the Law*. Chagall has borrowed the posture of the holy man throwing up his hands and casting the tablets on the ground almost exactly from the relative etching. Now, however, the figure occupies the whole height of the canvas. On the right the people dance around the golden calf and on the left, in the space "behind" the mountain – the space of future time – stand human figures that press against the steep edge of the scarp and assist with deep emotion at the destruction of the tablets, like the figures of donors in so many Christian pictures of sacred events. Above them towers, exaggeratedly tall, a young man with the Torah in his arms; a young couple are being married under a canopy. So here we see in operation the Law that Moses, as recalled in the miniature scene in the upper right-hand corner of the picture,¹⁵ received a second time from God after he had destroyed the tablets: in operation, that is, in the "future," as the sacred heritage of the young man whose life it will fill and as a blessing of the union of the young couple on which human order depends.¹⁶ Thus, the wild, heathen frenzy on the right, which provoked Moses' wrath, and the "present" on Sinai are confronted on the left by the "future" that stems from the Law and can stem from it again and again. In this work, too, Chagall does not set before our eyes a past event, but an eternal force that acts on life. But this force is not, as it is in *Moses Receiving the Tablets of the Law*, a tranquil, fertilizing stream but the gulf that divides truth from error, order from chaos. The holy man's wrath illuminates the picture like a flash of lightning and reveals how vast, how grave, and how precise is the challenge.



Pottery, Sculpture, and Graphic Art

Chagall's new sojourn in the south exerted a decisive influence on his art. The light, the vegetation, the rhythm of life, all contributed to the rise of a more relaxed, airy, sensuous style in which the magic of the color dominates more and more with the passing of the years. At Vence he witnessed the daily miracle of growth and blossoming in the mild, strong, all-pervading light – an experience in which earth and matter had their place. His first encounter with the French landscape, twenty-five years before, had already brought his art closer to earth. Now the relationship was far more relaxed and serene; less ecstatic, but more complete in an almost physical sense. Evidence of this is the fact that he started doing pottery only a few months after settling at Vence.

He first worked in the pottery workshop of Madame Bonneau at Antibes, Serge Ramel at Antibes and at Vence, at the pottery "L'Hospied" at Golfe Juan, and especially in the "Madoura" workshop at Vallauris owned by Georges Ramié and his wife. Chagall's first show in the Galerie Maeght, in April, 1950, included a dozen *céramiques*, small tiles, plates, and simple vases. He very soon acquired the technical bases of the craft and every piece he produced was more expressive than the last. During a first phase he painted on ready-made shapes, but he soon felt the need to model the clay himself. His ceramics became molded forms and led him later to take up sculpture in stone.

But it was to satisfy a different need that Chagall started working on pottery. In the pictures painted during the last few years he had given the color a greater material depth and a more objective, independent validity. Both qualities found a new "physical" basis in his ceramic works, for it is only baking in the furnace that gives the modeled mass its consistency and the applied glaze its color. The fire makes them one and they are united by a far closer bond than paint and canvas. The clay itself plays an important part as a dull or glossy, smooth or porous, fine- or coarse-grained foundation. It is true that in painting the naked canvas may perform the same function of color and matter side by side with the paint; but the substantial affinity between paint and base is not so great. Where Chagall painted on clay the entire surface of the mass – ground, glaze, and enamel – gives the impression of "color" just as much as of a property of the object itself.¹ Since, however, the color is not subordinate to the textural values and material quality of the clay, but on the contrary includes them in its effect, it achieves a greater independence of expression in keeping with the evolution of his painting in

recent years. Its mysterious nature, which has been increasingly in evidence since his American period, appears still more naturally in his ceramic works.

In his approach to the new media Chagall started out from his previous work. With him one "technique" always develops from another and therefore many of his plates resemble earlier or contemporary gouaches. The ocher or brick-red ground recalls the tinted paper he had often used since the 1920s as point of departure for his colorful pictures. Like many other painters, Chagall often needs "something" to start him off – a primed canvas, a peculiar structure, or at least a tinted base. This was now provided in a special fashion by pottery, although it is only in the furnace that both the clay and the pigment achieve their definitive color. For this reason, the eye is not in complete control during the work; the artist's imagination must presuppose the future appearance of his material. It is true that this uncertainty is found, to a lesser degree, in painting: the painter must anticipate the over-all effect while working on a single detail.² As in gouache, the color appears in various guises, as a dense surface covering, as a loosely applied, cloudy area, as a thin wash, as a consistent mass. Chagall spreads it, lets it flow, and uses the brush to draw or daub; he even scratches with the brush handle to produce finely chiseled lines or score deep grooves in the clay. In many ways one is reminded of his etching "technique," particularly in the *Fables*, of his use of lacquer and burin, in which corrosion by the acid may be compared with burning in the oven. Chagall employed "colors" of various kinds, glazes, and enamels, on various ceramic bases. In every case the nature of the clay as point of departure is decisive for the direction taken by his material imagination and consequently for the work itself. He tried out and utilized a great many different clays from the north and south of France, but as a rule the basic material for his pottery came from the soil of Provence. Where the clay appears next to the color it is sometimes smooth as silk, sometimes porous as pumice. The finest pieces are those where it is most in evidence, either as a blank surface or in the sculptural sense. Even in the small early "tiles," which are really pictures on clay, there is always a living union, a merger of pictorial and material. The image enlivens the substance and vice versa. That is why all these works possess a peculiar radiance stimulated by a bath in the elemental.

The motifs are the same as in Chagall's contemporary paintings. Lovers, circus performers, animals, and flowers disport themselves on flat plates and convex vases. A bust of a mother and child fits in the round. Another plate is filled to the rim by the sun of Saint-Jean (Classified Catalogue, 856) framed by its pointed yellow rays and accompanied by some members of Chagall's menagerie like signs of the ancient zodiac. Some works recall motifs from Drammont; others, later, were inspired by the Paris cycle (Classified Catalogue, 855). From the very start, through the entire period of intensive pottery production to the rarer works of recent years, much of Chagall's pottery took its themes from his religious cycle. Christ on the cross stands out against the nocturnal sky framed by the irregular oval of the dish rim as by a rustic aureole. Or he is backed by the glow of the evening and a woman rides past on horseback with a child in her arms (Classified Catalogue, 852).³ But most pieces have Biblical themes, either already treated in the etchings and now rendered again in gouaches and oils or appearing for the first time. The scene of Noah and the dove⁴ is expanded with new details: Noah is accompanied by his entire family and the excited animals, smelling the air of freedom, group themselves in a wild, towerlike arabesque.

The first simple pieces – premolded tiles, plates, and vases that Chagall treated just like any other base for a painting but with a stronger material bond – developed into two new media of self-expression: the ceramic mural and sculpture. The ceramic mural differs but slightly in the mode of artistic treatment from the smaller works. The diversity consists merely in size and function; this latter is linked with the idea to which



Black Pitcher, 1955

the ceramic mural owes its existence. Chagall felt that in the place of prayer he planned as a site for his religious paintings something was needed to provide a closer connection between picture and wall, between painting and architecture. So the ceramic mural interested him not as decoration but as materially integrated picture. In the exhibition held at Maeght's in March/April, 1952, he displayed some ten such ceramic murals. They were all executed in the "Madoura" pottery workshop at Vallauris and comprised from six to twelve tiles each measuring 11 5/8 inches square.⁵ Four years later he painted a still larger ceramic picture, the only one that actually found its place in an architectural context and now constitutes the rear wall of the baptistery in the church of Assy.

In these ceramic murals we find some familiar motifs, for instance, the "holy carter"⁶ and the clock case with the pair of lovers. The big fish we know from drawings and gouaches done at Saint-Jean and Drammont first appears on a small bluish tile entitled *Still Life with Fish* that looks like a watercolor. Later we find it in a "large" setting, dominating the picture like a monumental "symbol" and yet entirely natural with its wet, scaly body vibrant in the light. In one ceramic picture (Classified Catalogue, 862) a nude figure lies before a window that offers a view of the nocturnal sea; in another a young couple, tightly embraced, soar like a gigantic bird into the bright sky (Classified Catalogue, 863). In some of these works the entire clay ground had to be painted over for technical reasons and consequently they remain very cool for all their pictorial effect. In others, instead, the material quality of the clay plays its part. For instance, *The Great Fish*, where highlights created by scratching the colored surface

and *hasards du feu* – unforeseen and, in commercial pottery, undesired alterations produced in the furnace (minute crackles in color and ground) – contribute to the over-all impression. Equally immediate is the impact of *Village* (Classified Catalogue, 861) which portrays a huge man with a hatchet skimming over the houses as if impelled by a whirlwind. Here the bare ochery clay plays its part as the ground for a cloudy red and brighter colors. In general, however, it proved no easy matter to preserve the sensuous charm of the small pieces in works of larger dimensions. Chagall also felt cramped by the “inorganic” mesh of squares, at least where he had to cope with more than four tiles and therefore with more than one vertical and one horizontal dividing line – that is, more than the two natural median divisions of the picture plane. As a result, after 1952 he did not undertake any ceramic murals except that for Assy, which had already been planned. Somehow the artistic urge that had led to the ceramic mural was later appeased by his work on stained-glass windows.

The second “sequel” to the first simple pieces of pottery was sculpture in clay and later in stone. The natural course of this development proves how dependent Chagall’s work is on his “dialogue” with his material. He feels out its “potentialities” and then incorporates them and all their accretions in his own personal style. His very finest tiles and plates were full of “sculptural” form: scratched lines either not colored at all or colored subsequently; thickly applied color which contributes to the relief effect by the consistency of the solidified enamels; and the actual modeling of certain areas (e.g., the animals in *Noah’s Ark*, Classified Catalogue, 857). At the same time he painted vases in which the curvature of the walls enriches the painting on the plane with a third dimension. Consequently it was not long before the shape of the vessel was influenced by the figural invention. The heads and limbs of the figures stand out in relief or in the round; in *Peasant at the Well* (Classified Catalogue, 866) the man’s head with the flat cap emerges from the body of the jug as the animal head emerges from the human body in *Self-portrait with Wall Clock* (p. 477). In another piece the two hemispheres of the faces break through the upper rim, an arm becomes the handle rests on the vessel body, and a row of female breasts forms a frieze above the bulging belly of the jug which is divided into sections like a pumpkin. The vessel is at once container, fruit, painted wall, a woman, and the meeting of the young couple. Reality and representation are interlocked, as they have long been in Chagall’s pictures, but now in a still more comprehensible and obvious fashion. The transition from painting to sculpture, far from freezing each form’s capacity for metamorphosis, gives it instead a new vitality. Now a jug becomes an ass-headed creature with human arms from which grow flowers and a house; another becomes a cock with heavy round feet and a body that opens on one side like a cave with a circular mouth (Classified Catalogue, 865); the nude body of a woman is curled round this “hole.” Until a few years ago Chagall continued to produce pottery of this kind with increasingly tight tangles of figures transmuted into a plausibly simple, fantastic form.

A very fine example of the transition to true sculpture is *Woman in Bathtub* (Classified Catalogue, 868). Here the young body has achieved complete independence and rises from the “vessel” which is reduced to a mere “part.” Now, however, Chagall preferred chiseling stone to modeling clay. This was because he took no, or only a marginal, interest in creating isolated figures in the sense of the statuary tradition. As a painter he was accustomed to work *on* something and to rely on the material union of base and color for the expressive power of his picture. The “modeling” of the vessel structure also relies on a pre-existent “opposite” which it incorporates in the formative process. When Chagall wanted to abandon the vessel shape for his sculptural work he had perforce to find a material that already possessed “form” and so constituted an “opposite.” This necessity also explains the peculiar character of Chagall’s sculpture in stone.



Red Dish

As a matter of fact, this cannot be said of all his works. When he started doing pottery he first painted already modeled shapes and proceeded toward increasingly free structures. In like manner, when he started sculpture he first kept to blocks and slabs and only afterward produced an occasional free form. This was a rather later development. The sculpture he did between 1950 and 1954 derived from the compenetration of material form and image form; the artist's imagination brought forth a form from the plain block of stone. Some of these sculptures are true reliefs with a front and a back, either built up in fine layers like a medallion or deeply chiseled like the four steles of coarse-grained ochery Rogne stone—*The Lovers*, *Moses*, *King David* (Classified Catalogue, 870), and *Christ* (Classified Catalogue, 871). In others the relief seems to continue around all four sides of the block, as in a Romanesque capital (Classified Catalogue, 872), either leaving the angular structure intact or penetrating its interior so that the entire substance becomes form, producing a sculpture in the round (Classified Catalogue, 873). This "sculpture in the round" is not really a *single* form, but many forms interlocked in the same complex fashion as in Chagall's pottery. The boy's face bends toward the girl's and together with the tree they lean against becomes the column around which the movement seems to climb like a creeper (p. 511). In the process the basic shape of the block is preserved—here as a column, elsewhere as a cube, in one case as a segment of a thick disk (Classified Catalogue, 875)—and, like the block in Romanesque sculpture, determines the form chiseled in it. Thus the two sides of the segment-shaped block just mentioned become fishes, one diving into the water, the other leaping out of it, while the surface corresponding to the cord between them becomes the body of a reclining girl.



All Chagall's sculptures are extremely static. As in his paintings, the life of the figure is half imprisoned in the depths of the material substance and frees itself but slowly. This is also true of the later, outwardly free sculptures, as the cock with the lovers riding on its back, the four-footed beast with another couple lying inside its body, and the erect woman holding her child in front of her. It applies even to the bronzes executed after various sculptures in stone. Although in these the block is less dominant, they are still quite incapable of a decisive spatial effect. They always remain secluded in their own sphere, in constant interchange between within and without. Like much of Chagall's modeled pottery, they recall Gauguin's work in wood and clay (Classified Catalogue, Works by Other Artists, 9). One can observe Chagall's profound affinity for the older artist. For them both, sculpture grew out of the material substance endowed with plasticity and so roused to new life. In both what is usually restricted to the domain of painting extends to the domain of the palpable. But secrecy is no whit lessened in the process. Palpability makes secrecy doubly secret.

Chagall's return to France coincided with a new period of intense creative activity in the sphere of graphic art. Now the important books he had illustrated for Volland were published at last – *Dead Souls* in 1948 (with the eleven new etchings for the chapter headings), the *Fables* in 1952 (with two new etchings for the jacket), and the Bible in 1956 (for which thirty-nine plates begun before the war had only just been finished). For his work on the Bible Chagall succeeded so well in recapturing the "spirit" of the prewar etchings that, even in the matter of style, the whole series seems to have been done without a break. He worked on these etchings from 1952 to 1956 in the Paris studio of Raymond Haasen, who also took care of the printing. Apart from this prewar assignment Chagall now devoted far less time to etching than to lithography. It was not till 1960 that another book illustrated with etchings appeared; and they were colored prints executed in Lacourière's studio in Paris. The book was *De Mauvais Sujets* by Jean Paulhan.

Between 1924 and 1948 Chagall had not done any lithographs, for during those years etching came more naturally to him. He needed the "resistance" of the plate from which the picture in its form and density can only be extorted with patience and perseverance. Lithography was more attuned to the sensuous opulence and spontaneity of his present style of painting.

The first of the black-and-white lithographs executed since 1951 (Classified Catalogue, 845, 846) are linked with the India ink drawings done at Orgeval and Vence.⁷ They are pervaded by the same light and have the same graphic colorfulness due to that light. Chagall used brush and pen and chalks as well as lithographic ink. But the diversity of shading in the black, with its network of lines and dots and the delicate vivacity of the luminous trail are still greater than in those drawings. The brush seems still more mobile and supple and vibrates with sensitive, nervous intensity. The numerous white lines scratched in the black with the brush handle or other sharp instrument, the broader scraped areas, and in some cases the handling of the fluidity of the lithographic ink, recall Chagall's contemporary pottery, the technique of which thus influenced his graphic work.

Here we find many of the themes treated in his paintings. In the warm moonlight doves bill and coo, lovers repose under the foliage. All is at one, shot through with the same sacred fullness of life. Figures of dark power, like the mother whose child clings to her, bear witness to the oneness of man and nature. This is expressed still more directly and ineffably in *The Siren*, who is wedded to a youth in the moonlit night above the sea. In this context *The Crucifixion* is a hymn to life in which Christ, the eternal experience of suffering, is mysteriously incorporated. The union of dark and light, of the powers of love and pain, becomes a deeply felt mystery.

Lithography threw open the door to color. Chagall had been concerned with the bond between graphic art and color as far back as the 1920s. At that time when he washed a few isolated etchings with watercolor it did not mean that he found the graphic medium inadequate, but that he felt the need to include an accepted "formulation" anew in the flow of artistic creation. After the war he again colored etchings, but for a different reason. In a certain number of copies of the *Fables* and the Bible he enlivened some zones of all the illustrations with watercolors⁸ and so enhanced, in many cases, their graphic colorfulness. But except for these "watercolored" etchings he had not produced any colored prints before the war. At that time he did not resort to colored etchings for a number of technical reasons, and it was only lithography, which he took up again after the war, which offered scope for colored expression in the domain of graphic art.

The story of Chagall's color lithography begins with the *Arabian Nights* series he did in New York. Though they are based on gouaches, he worked over every sheet and every stone right down to the smallest detail and gave the color a new fluidity and transparency. Everything he did afterward, from the first posters for his exhibitions in Paris to the miracle of his illustrations for *Daphnis and Chloe*, shows how anxious he was to give his color lithographs still more movement and luminosity, more opulence and radiance. In this endeavor he was able to count on the traditional craftsmanship of the Mourlot workshop in Paris, which at present has no rival in the whole world. The open-minded attitude of the manager Fernand Mourlot and his fellow workers was also a great help. Particularly fruitful was Chagall's collaboration with Charles Sorlier, who advised and assisted him in all his subsequent color lithographs and also supervised the printing. All his black-and-white lithographs, which have already been discussed, were also executed in Mourlot's workshop.

Chagall did many of his color lithographs for *Verve* and *Derrière le Miroir*, a large-scale publication issued by the Galerie Maeght in connection with their exhibitions. Others were produced for books published by Aimé Maeght or served as posters for shows organized in his gallery.⁹ For *Derrière le Miroir* Chagall did the two well-known lithographs *The Red Cock* and *The Brown Horse* of 1952, which heralded in a new, more spontaneous technique.¹⁰ The brushstroke of the drawing spreads over large areas of colored chalk with a diabolic, naturally sensuous vitality. Also in 1952 Chagall did the first color lithographs of the "Paris series," in which the new colorfulness of his paintings overflows into his graphic works. An idea of this development can be obtained from the sequence of large lithographic "ensembles" of the following years, as those for *Verve*, Nos. 27 and 28 of 1952; for *Derrière le Miroir* on the occasion of Chagall's exhibition in 1954 and the later "Paris series"; for *Verve*, Nos. 33 and 34 of 1956, with the reproductions of the Bible etchings; those done in connection with the circus cycle of 1956/57; the illustrations for *Daphnis and Chloe*; those for the second Bible number of *Verve*, No. X/X and for *Chagall lithographe* of 1960.¹¹ All are closely related to painting and the peculiar manner of each graphic cycle has its place in the context of Chagall's painterly evolution during the following years. But Chagall's lithography is far more than a mere transposition of painting. It is based on his feel for the specific character of the lithographic technique. And so, through its own special colorfulness and its own special way of combining various media, lithography becomes an autonomous means of expression in some respects on a par with painting. Its essential quality remains the possibility of multiplying the "original." "Since my earliest youth," Chagall wrote in 1960, "since I started using a pencil, I have sought for this certain something that could spread like a great stream toward unknown and alluring shores."¹² And again, "When I held a lithographic stone or a copperplate in my hand I thought I was touching a talisman. It seemed to me that I could put all my joys and sorrows in

it. . . . Everything that touched my life through the years, births, deaths, weddings, flowers, animals, birds, the poor workers, my parents, lovers in the night, the Biblical prophets, on the street, at home, in the temple and in heaven. And, as I grew older, the tragedy of life within us and round about us." It is in this sense that Chagall did and still does lithographs, and they have become the stream that carries the message of his painting into the wide world.



Marriage with Vava and the "Paris Series"

In spring, 1952, Chagall met Valentine (Vava) Brodsky and they were married at Clairefontaine, near Rambouillet, on July 12. This marked the beginning of a new chapter in his life and, consequently, in his work. The evolution that now occurred took on a different "color" due in part to the rich human quality of their relationship.¹ New vistas opened up and Vava traveled with her husband along many of the roads leading to them. Their common origin signified for Chagall a new anchor in his own world and so a sense of security that formed the basis of his future artistic liberty.

The first summer of their life together was marked by the first of the two journeys to Greece that Chagall undertook in order to discover the world of *Daphnis and Chloe*. The experience of Greece was a decisive factor in his painting during the years that followed. But before doing the gouaches for *Daphnis and Chloe* and the many oils whose colorfulness they inspired, Chagall turned his attention to a new thematic cycle – Paris.

In 1946, when he visited Paris for the first time after the war, Chagall did some small sketches in peculiarly radiant gouache or with chalks on dark paper (Classified Catalogue, 886, 887). They convey the impression of his renewed contact with the city, the enthusiasm and gratitude he felt at the time. Although in America the elemental grandeur of nature had thrilled Chagall and its breath pervaded his painting, nothing there met the eye as it did here. "Paris," he said, "is a picture already painted. Instead, in America it still remains to be painted." He now found, to use his own words, "the Paris of which I dreamed in America and which I rediscovered enriched by new life, as if I had to be born again, dry my tears and start crying again. Absence, war, suffering were needed for all that to awaken in me and become the frame for my thoughts and my life. But that is only possible for one who can keep his roots. To keep the earth on one's roots and find another earth, that is a real miracle."²

In Chagall's pictures the "town" is the reference point for the inner world in the outer reality. That Paris could now play this role alongside Vitebsk, though indeed only as second string, is partly due to the loosening of his real filiation and loyalty by the destruction of his home town during the war. For he did not feel bound to the rebuilt town by the same positive tie. Now it was only the Vitebsk of his memory that really existed for Chagall, and this "inner" town was sometimes confronted by an "outer" town, namely Paris.

In February, 1952, Chagall planned to paint a series of large pictures after the Paris sketches of 1946.³ He worked on them for two years and twenty-nine of them

were hung in the exhibition dedicated to the series in the Galerie Maeght in June, 1954. Some were subsequently worked over. The quantity of sketches and small versions of these pictures is amazing. It has long been Chagall's custom to make a general sketch of a work at every stage of its development. These sketches are made in the presence of the picture itself and serve as a guide to certain aspects of the color composition, but they were seldom so numerous as on this occasion. The "Paris series" also includes two groups of lithographs – some done in 1952 for *Verve* inspired by the sketches, and some in 1954 for *Derrière le Miroir*, inspired by the finished paintings.

In the large pictures the topographical situation is more clearly defined than in the sketches. The landscape is often based on new drawings done in the course of walks through the city. The Panthéon and the Bastille, the Champs Elysées and Notre-Dame blend under a magic veil of color with the dance of lovers and fabulous creatures. Allegorical sculpture from the buildings occasionally appear in their midst, for instance the Three Graces from the triumphal arch of the Carrousel, figures from the reliefs on the façade of the Opéra, and the gargoyles from the towers of Notre-Dame. But every detail is conditioned by the rhythm of the picture and the ebb and flow of the color.

The Paris series has the same rhythm as the large compositions of recent years. *Sunday* (Classified Catalogue, 890) is actually a continuation of the latter. The towers of Notre-Dame and the slender shaft of the Eiffel Tower emerge from nocturnal violet and blue into the bright sky which the wintry twin star of the lovers breaks into from above. "Paris" below and "Vitebsk" above are strangely interlaced. The composition is dominated by the circles around the heads, the two diagonals, their parallels, and various other oblique lines. The "geometrical" element is more in evidence than it has been for decades and far more so than in *Blue Circus* and *The Dance*, where these divisions of the picture plane already appear. This does not merely emphasize the "abstract" character of the color; everything in a picture by Chagall must also be understood as the converse of something else, so here the "geometrical" element stresses the soft bloom of the snowy areas shot through with green and the twilight glow of the light over the town.

But the major formal factor in all the Paris pictures is the large color zones of which they are built. The depths of the picture are their depths and intrusion into the picture space also signifies a knowledge of the elemental nature of the color. This is especially true of *Banks of the Seine* (p. 531). Here the large contrasting zones are the warm red of woman and river bank and the dark lemon yellow of river and sky dappled with the blue of the leaves. Apart from the woman's hair, the dull green of the beast is the only color confined by the outline of an object. Within the third dimension of the color in the two large zones such details as the woman with the child, the painter, the boats, and the bridges are clearly defined by the drawing. But these "drawn" details belong to the space of the color in which they occur and are linked with it, but neither circumscribe nor define it. The color remains open and its own specific rhythm is not hampered in the least. In the evolution toward increasingly autonomous color *Banks of the Seine*, as an example of a picture with a decidedly "zonal" structure, marks an important advance beyond *Midsummer Night's Dream* of 1939 and *Wedding* of 1944. Never before had the color made such an actual, immediate impact.

In *The Eiffel Tower* (Classified Catalogue, 892) the color seems more closely linked with the "figures," but the white ground between the orange of the tower growing down from the sky like a great curved fang with the lovers sheltered within it and the red of the asinine suitor gazing ardently at the hen-girl as he leaps into the air creates a caesura that gives the color complete freedom. In the cock and the ass we find well-known symbolic motifs, and their male-female ambivalence is nothing new. The whole picture has a peculiar character due to the contrast between the Paris landscape with the obelisk of the Concorde and the Russian village in the snow beneath the moon.



Banks of the Seine, 1953

Here the contrast is not only between present and past, within and without, but also between day and night, the bright radiance of the sun and the calm moonlight. In *The Bastille* (Classified Catalogue, 896) the square with the towering column becomes a "red" world for the bull that rears its head toward the sky, while the woman's long train above it becomes the blue sea of night. Just as the lovers at the lower edge of the picture unite to form *one* figure, the two "primeval powers" are wedded in the flow of the color common to them both.

The figures in the space above Paris do not constitute a dream world in contrast to the actual town. Figures and town are correlated as expressions of the psychic and natural cosmic action. The houses, the towers, the rows of streets, the river with its bridges, are all involved in the inner action of the picture. In some of these works Chagall arranged the monuments with slight regard for topography. Thus in *Notre-Dame* (Classified Catalogue, 894) he has placed the Panthéon on the left surmounted by the disk of the sun, the cathedral in the center, and on the right a street of his native Vitebsk – a sequence in the field of stress of the astral themes.

At first sight the relation of figure to town seems to be felt differently in *Bridges Over the Seine* (p. 534). Paris lies before us as if caught in flight, a sea of shadowy roofs from which rise towers and domes. The river flows peacefully through the town, spanned by its bridges like so many bracelets. Its image is based on the panorama formed in his mind's eye, strengthened by thousands of memories and permeated by forces that find expression in the figures of the woman with the child, the cock, the green cow, and the pair of lovers.

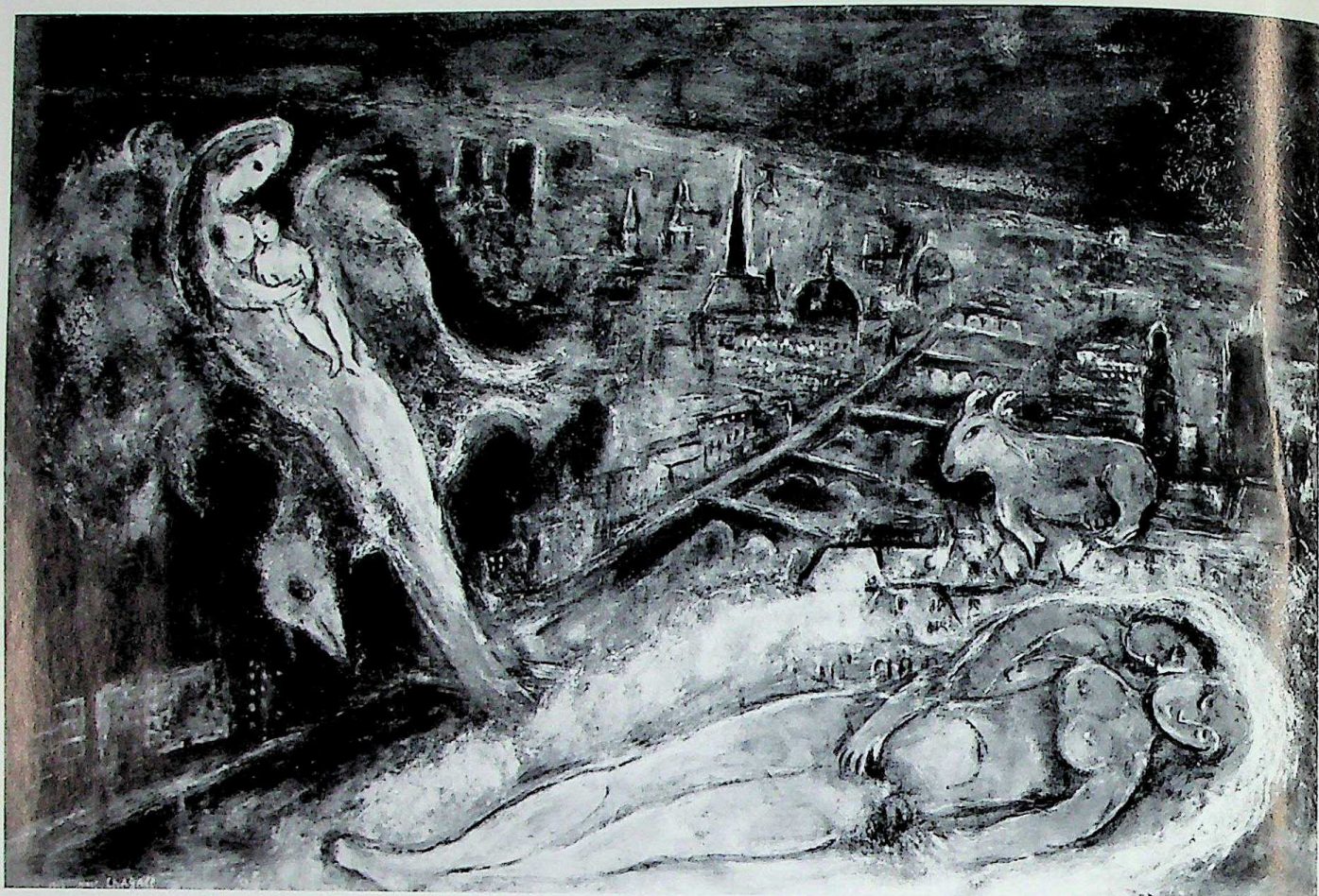
As a rule, the transformations of the motifs take place over many years and so one cannot follow the comings and goings between sketch and picture or the influence of one sketch upon another. The Paris cycle, instead, which was executed within narrower time limits and more or less in isolation, offers the possibility of doing just that. *The Opéra* (Classified Catalogue, 888) is not based on one of the early sketches of 1946 but on a drawing (Classified Catalogue, 889) Chagall did when he resumed the theme later. This drawing is dominated by Carpeaux's group *The Dance* which sits atop the pilasters on the façade of the theater and is considered one of the "sights" of Paris and an emblem of the Opéra; the group seems to emerge from the picture on the painter's easel. Carpeaux's group has its place in the definitive version, too, though on a smaller scale. An interesting point, however, is that the blossoming bush in which it is now merged has exactly the same outline as the group of sculpture in the drawing and that the pair of dancers who now replace the painter recall his figure in their general pose. The development of a picture, starting from the sketch and passing through all its transformations, is not determined by individual motifs but by formal rhythms in which the motifs fit in accordance with the over-all arrangement and in harmony with the color.

In this sense the story of how *Bridges Over the Seine* came to be painted is revealing. In the 1952 issue of *Verve*, which contains Chagall's lithographs after the original Paris sketches, there is a double page based on two of them (Classified Catalogue, 898). Each of those sketches led in turn to large paintings: the one on the left to *Red Nude* (Classified Catalogue, 897) and *Night* (p. 535); the one on the right to *Pont Neuf* (Classified Catalogue, 901). Their combination in the lithograph, which was initially made expressly for the double page of *Verve*, provided the point of departure for another painting, *Bridges Over the Seine*. This complex development offers the possibility of tracing the transformations of the motifs.

A few flaming-red crayon strokes on the mauve of the hurtling cock and the dark of the ground are the dominant notes in the first sketch (Classified Catalogue, 886), which is reproduced on the left-hand side of the double lithograph. They represent the bodies of the lovers flying off into infinity as if on the trajectory of a comet. Still



Le Carrousel du Louvre · The Carrousel of the Louvre, 1953-56





La Nuit · Night, 1953



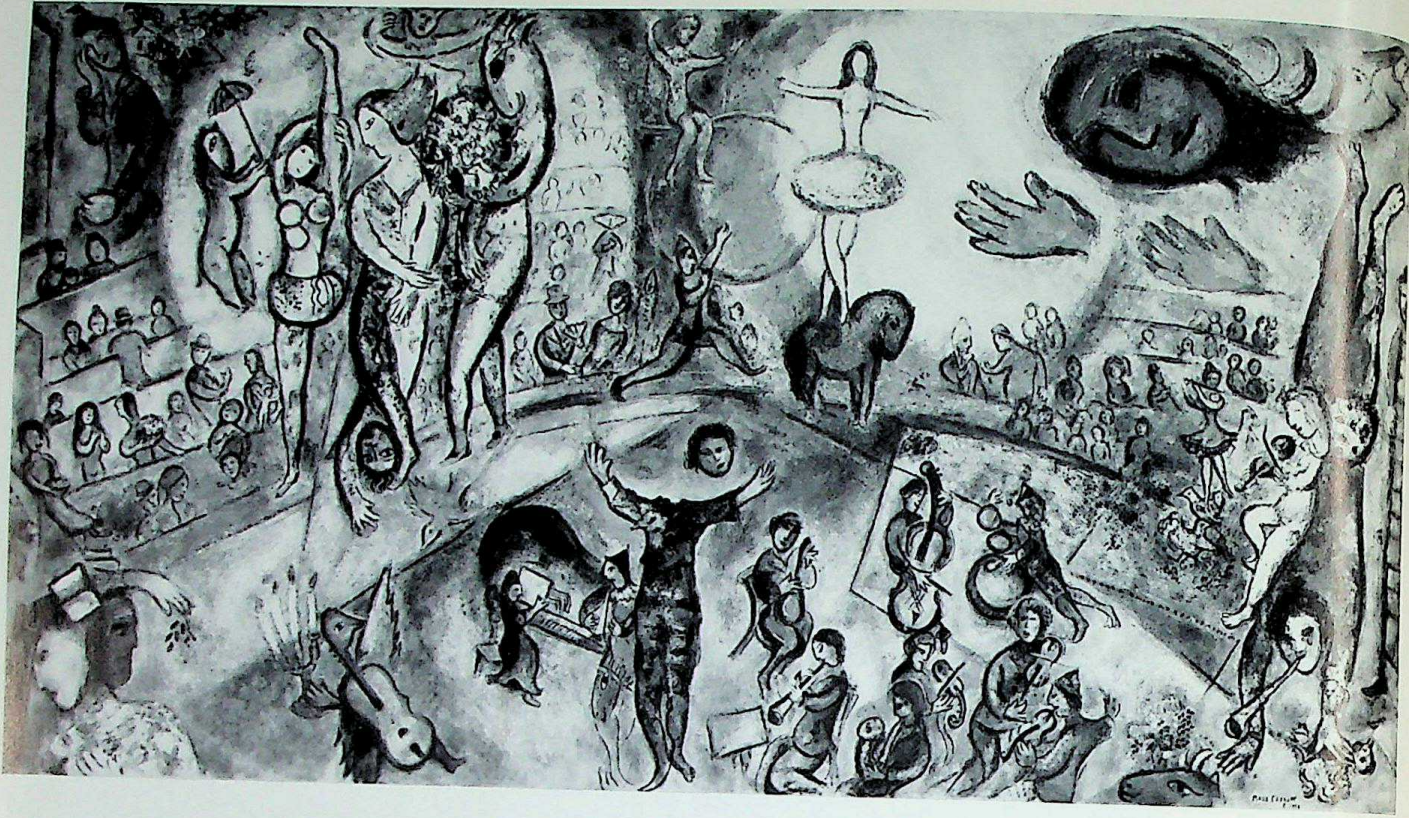


Le Dauphin mort et les trois cent écus, gouache pour «*Daphnis et Chloé*»
The Dead Dolphin and the Three Hundred Gold Pieces, Gouache for *Daphnis and Chloe*, 1954





L'Ecuyère · Equestrienne, 1955



less defined is the landscape above which an animal-headed figure plays the violin and a second couple stand under a nuptial canopy. The motifs have already been modified in the lithograph, where Parisian monuments appear evoked by the connection with other sketches. The couple under the canopy have disappeared and the curve of the red figure can be more clearly recognized as that of a youth against whose head a girl leans hers. The two "figures" of the lovers rising with an arrow's speed and that of the plunging cock are so closely linked in their contrasting motion that they seem to express the rise and fall of the same natural force. On the right-hand side of the double lithograph the painter stands at his easel with his head upside down before the Pont Neuf and the houses on the embankment; lower down, in the river zone, a blue animal carries a woman and her child on its back. In the transposition to the definitive version of the various pictures the motifs on the right-hand side were only slightly altered; whereas in one of those derived from the left-hand side motifs from Vitebsk were added, in the other flowers and fruit were added and the boy was turned into a girl with a boy's head pressed against hers. In *Red Nude* the dual being rises amid the blue, wintry darkness like an island of glowing warmth, while in *Night* the only deep, urgent red note is the cock that contrasts with the light blue of the girl's dress and the green of her bosom. Here the tone is changed: the astral mystery of the sketch has become the festive mood of an enchanting, joyful night.

In the transition from the double lithograph to the painting, *Bridges Over the Seine*, the principal motif underwent a curious transformation. On the left, instead of the boy and girl, the woman and child who previously rode on the blue beast's back rise like a tongue of flame before the mauve cloud of the falling cock. On the right the lovers lie at full length embedded in her "blue place." They are accompanied by a small green cow, focal point of the darker green of the background, which derives from the basic color of the lithograph and the first sketch for *Pont Neuf*. Finally, the townscape developed from the motif of the river and its bridges, which in the lithograph was still confined to the right-hand side and in the transition to the large painting ended up by filling the entire picture space.

The outcome is something entirely new, with but the faintest echo of what previously existed. Two contrasting color complexes – flaming red and mauve on the left, blue and green on the right – are juxtaposed, linked with the two groups of motifs which have undergone a profound modification. Instead of ecstatically winging their way skyward, the lovers are now shrouded in the nocturnal secrecy of the town watched over by the small leaf-green cow which is related to the blue "love unit" as the mauve-shaded cock is to the flamelike female figure. The motif of the mother and child, formerly bound up with the flowing river and the unconscious, in its new position is endowed with the power of fire.

The motherhood motif has a long history in Chagall's œuvre. First the emphasis was on pregnancy and birth; later, especially in the war pictures, on anxiety for the young life. Now it symbolizes one primordial aspect of life as opposed to another, which is represented by the motif of the lovers, and both motifs have their place in the field of tension of the fundamental contrast between male and female, solar and lunar forces. But this contrast by itself does not provide an adequate explanation. As always it springs from the peculiar constellation in the picture. Thus motherly security, which is the basic significance of one motif, is elevated to creative ecstasy in the flaming-red figure, while in the "blue" region the other represents the assuaged relaxation of all natural psychic force.

The falling cock too has a different meaning in the new context. It has lost the luminous character it maintained even in its fall and its brightness is dulled in a curious refraction of the original vivid coloring; it now appears behind the red of life like the

gentle yet powerful wing of death, its passive fall contrasting with the surging forces of life.

Reunion of the separated, procreation and birth, growth and death – these are the acts of life that find expression in these pictures. One may point out the affinity with the symbolic thought of the alchemists now once again accessible thanks to modern research. There is nothing casual in this affinity. Chagall's art, like alchemy, is always based on the principle of *solve et coagula*, the dissolution of the "merely rational" context of things, the breakthrough to the elemental in all its contrasts, and the surmounting of these contrasts in a new living unity. In every work Chagall seeks to achieve this unity by means of color and form – to use his own words, in the "chemistry" of the color and the "psychic construction" of the form.

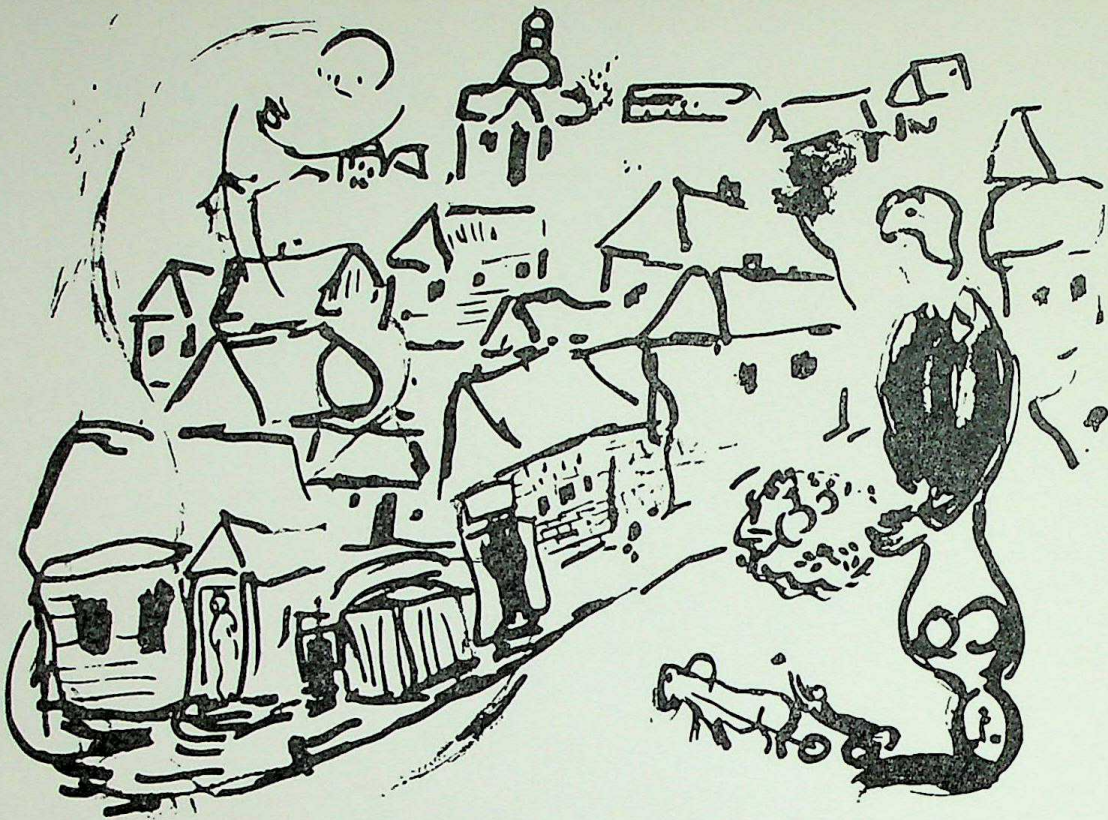
"Chemistry" and "psychic construction" are the doors to the inner region of Chagall's art, as he understood it himself at that time. "Psychic construction" operates with colors, forms, and motifs, exploits their myriad variety and so creates a new world. The whole only comes alive if every element occupies the place that corresponds to its psychic radiation. The word "chemistry" in Chagall's sense is less easily understood. Since the early 1950s it has been the key word in his conception of the processes of artistic creation. He uses it to designate all that happens to the material substance under the artist's forming hand, less in the sense of macroscopic formation than in that of microscopic transformation. It is true that the force of the artistic modification of the material can be perceived in both. But whereas on a large scale form seems to be reproducible and therefore constitutes the foundation of art history as the history of form, the modification of the material on a small scale depends entirely on the personality of the individual artist. Consequently, whereas the recognizable style of a form, say, Romanesque, Mannerist, or Cubist, does not affect its value, the quality of a work of art is judged by its "chemistry." The true artist has "chemistry," the spurious artist has none. This applies not only to a painting, but also to an early Chinese bronze, a Romanesque capital, or a Negro mask. And this basic attribute is not restricted to the visual arts: Chagall frequently speaks of Mozart's "chemistry," which has accompanied him for years. Underlying this is the notion that all "large" form stems from "very small" form and remains linked with it.

"Chemistry" cannot be traced back to anything else, for it affects every phase of the artistic process. So it can only be defined by its action, if indeed artistic action can be conveyed in words. Chagall frequently insists on the "natural" character of "chemistry"; it renders the "natural" visible. Its contrary is the artificial, the tense, the intentional.⁴ If you ask Chagall what he means by "chemistry" he will point to a tree, the earth, or the skin of his hand. This "naturalness" of living matter, as opposed to all "fabricated" things also becomes a criterion for judging art. So the artist can judge his own "chemistry" by comparing his work with his fist or a fruit. "Chemistry" is best seen in a complete, finished work, as foundation and ultimate ramification of the artistic impression. But it is already contained in every inch of a painting, every stroke of a drawing, every smallest fragment of a sculpture.

Speaking about art, quite apart from approval or disapproval, Chagall constantly repeats these words: "I never cross the threshold of an exhibition if my eyes encounter an impossible 'chemistry.'"⁵ He waxes eloquent over the "chemistry" of Cimabue and Masaccio, Titian and Goya, Watteau and Cézanne. For some years, from his return to France until about 1955, he spoke time and again of Monet in this context. The different quality of similar "forms" in Monet on one hand and Pissarro and Sisley on the other – the same is true of Seurat and Signac – casts a light on the overwhelming importance of the microstructure as understood in this sense. Chagall saw in Monet one of the masters of "chemistry" because in his encounter with the visual every



Red Roofs, 1953



brushstroke stemmed from the same strict absence of prejudice. Monet's "color" was so vigorous that he could even do without "drawing." His eye did not dwell on details but on the compenetration of light and matter, on the "chemistry" of nature for which he created an equivalent in his painting. Thus Chagall's admiration for Monet tallied with his determination to grapple with the elemental still more directly in his own painting.

"Chemistry" triumphs in the pictures of the Paris cycle, for the radiance and flow of the free, space-creating color derives from this "inner" process of painting. In Chagall everything is related: color to form, form to motif, and motif again to color. In the sense of this context one may also see in the statement of the "symbols" the self-expression of the creative process. The emblems of separation and reunion, interchange and transformation, birth and death, are also valid for "chemistry," the mysterious transformation of psychic energy into visible form. This also gives Paris a new significance as a theme. For the experience of the city and the experience of French nature, which "belongs" to Paris, provided the stimulus for the achievement of a new painterly depth.

The largest and most important picture of the Paris series, *Red Roofs* (p. 543), still remains to be discussed. Oddly enough, the Parisian motifs occupy a merely marginal position. The painter, portrayed as a young man, enters the square canvas from the left, bowing low before his inner world, the Vitebsk of his childhood and the lovers. In a darker zone at the upper left the Seine flows past Notre-Dame, which stands on its bank behind a curtain of flowering branches. Thus, once again "Paris" lies behind the painter's back, as it lay long ago in *Self-portrait with Seven Fingers* (p. 169). But in the center the houses and fences, the backyards and secluded rooms, the domed church in front of which is Christ on the cross, glow in a bright warm red – the same red as the

painter himself. To the right, before the snowy slope, stands a strange dual being, half boy in a dark-green coat and half girl in a wedding dress, an emblem of the surmounting of all obstacles by love. To this secular mystery corresponds a sacred one: on high, before a gigantic sun, a man stands with a Torah scroll in his arms accompanied by two birds' heads. Here, in contrast to the sensuously immediate coloring of the other zones, the colors are broken and endowed with a secret radiance. The yellow core of the sun is surrounded by a circle of soft rose and the Torah shines like a strange blue stone amid the warmer colors.

The four regions of the picture represent the four groups of themes of Chagall's art – the outer world with the magic of flowers, the Vitebsk of memory, the mystery of love, and religion. The references move to and fro, sustained by the vigorous yet mysterious life of the color. Though the "Paris" region is veiled in dusk, yet as the diagonal opposite of the dual being and point of reference of "chemistry" and "psychic construction" it is included in the essential structure of the inner world, just as in the picture of 1911. Paris is the place where the gulf between within and without can be bridged, the heart's new homeland in the outer world. As Chagall wrote in *Verve* in 1952, *Paris reflète de mon cœur; je voudrais m'y fondre, ne point être seul avec moi-même* (Paris, my heart's mirrored image; I should like to blend with it and not be alone with myself).



Greece, the Flowers of Vence, and the Circus

Tériade has a keen nose for artistic possibilities. He felt that an encounter between Chagall and Greece, in both the geographical and spiritual sense, would not only offer a vital inspiration for his painting but also point the way to a new understanding of the essence of Greece. So he suggested that Chagall should do color lithographs for *Daphnis and Chloe*, the famous pastoral romance written by Longus in the second or third century of our era. Chagall was enchanted with the plan. The result was one of the finest of his illustrated works, to which color gives an added charm.

Before starting on his Bible illustrations Chagall had traveled to Palestine. For the same reason he now wanted to see Greece. So in summer, 1952, he and Vava went to Athens for the first time; they visited Delphi and stayed for a while on the island of Poros. Before starting out on the journey the painter may have asked himself if he would find a point of contact with what was for him an alien world. But he fell under its spell from the very first moment. As Jacques Lassaigne said, "Greece seemed to him just as incredible as Palestine."¹ For one completed the other with the integrity of its spirit and the light of its landscape. Chagall stood spellbound before the great masterpieces of the Archaic sculptors and felt the profundity and joy of the Greek world with all his heart and soul.

On Poros he did gouaches and pastel drawings which reflect his experiences. They are simple landscapes: the view from his window toward the hills; the bay mirroring the evening sky glimpsed between the trees (Classified Catalogue, 905). Earth and sea are at one and every hillock, the wind, the trees in the sunlight form a harmonious whole. The inner force of all things is clearly revealed. In these sketches it becomes breath and perfume, radiance and delicate bloom, in the changing light from dawn to dusk. The sun rises in the firmament and becomes a twin star (p. 536) formed by the heads of the lovers in the green garland of the leaves. Much of the action takes place in the sky. Above the sea with the lovers' rowboat two fishes soar toward the sun as if attracted by a magnet (Classified Catalogue, 907). In another gouache inspired by a boat trip by night with the Poros fishermen, the moon shines serenely above the bay striking sparks from a fish's scaly body.

Two years later, in autumn, 1954, when the "Paris" pictures were finished, Chagall and Vava returned to Greece, going first to Poros again and then to Nauplia, where they stayed a little while. This time they visited Olympia. Once again Chagall did

gouaches and drawings, now more full of his experience of the wild, magnificent force of the vegetation. Under a tree on which a human-headed bird sits, a shepherd plays the flute surrounded by his flock (p. 549). The bright yellow of the cow and the dense, magical colors of the bird give this pastorelle, produced with a few dry brushstrokes on the brown paper, a peculiarly moving tone. It is like assisting at a blending of Chagall's fantasy with that of the Greek myths. The first time he went to Greece Chagall had done sketches for the illustrations for *Daphnis and Chloe*. This time he completed virtually all the gouaches. The same spirit produced both.

At the very start Chagall felt in happy harmony with *Daphnis and Chloe*. It tells the story of two abandoned children, nursed by a sheep and a cow, found and reared by a shepherd whose flocks they afterward tended. As they grew up they fell in love with each other, as Eros had decreed, and after many vicissitudes, protected by Pan and the nymphs, were finally married. The romance, which is divided into four parts, runs from summer to summer twice over, through the groves and over the hills of Lesbos, where the action takes place. All is flooded with the light of the islands, which Chagall discovered for himself, and all living things stretch out to it with all their might. The humans participate in the rhythm of nature and the driving forces of their lives stem from the "gods," who rule over nature and dwell in nature.

Reinhold Merkelbach proved that the whole romance should be viewed as a representation of the mysteries of Dionysos.² The various events and the order of the whole refer to concepts and symbols of the worship of Dionysos at the time of the Roman Empire. But even without that knowledge one feels that the simple love story in its formally strict, cyclical structure extends far beyond its bucolic frame. Everything seems to say that man's life reveals its deepest significance and is completely fulfilled in nature, in the changing hours of the day and seasons of the year, in the growth and death of the plants, in the fertility of all creatures, in love as a mysterious uniting force. This calls to mind Chagall's pictures, especially those of recent years, for there both the language of the motifs and the action of the color spring from the participation in the basic stream of life for which they create an allegory like that consummated in the Dionysian mysteries and reflected in the text of *Daphnis and Chloe*. That is why Chagall's encounter with the work was such a happy event. That is why the pictures he painted are imbued with the same magic as the reader finds in the text.

The action takes place on the bay and hills we know from Poros (p. 537, Classified Catalogue, 910-914). Often a town is outlined in the distance or a great temple rises amid the murky gloom. Slender trees and flowering shrubs spring up around the shepherds; animals pasture nearby and birds fly past on flapping wings. But it is the color – vermillion, crimson, mauve, sea green, light blue – that gives depth to the landscape. In the flowing green of the evening in which Lamon searches for his goat the blue creates secluded zones and a soft rose shines in the night-dark sea. The wolf trap in which Daphnis is caught (Classified Catalogue, 910) is a cool blue pool in the radiant yellow sunlight. We are shown the kidnapping of Chloe as a nebulous blue tumult in which the radiant yellow of her robe drifts like a leaf (Classified Catalogue, 911). Here the color is a sea full of currents and eddies; there, an airy fluid. It flakes, flows, condenses, and spreads, moved entirely from within as if the vibrant light set its living core in vibration. It is at once deep and airy, substantial and unreal, as sensually unsensual and naturally pure as the relationship of the two lovers.

It took Chagall several years to produce the lithographs after these gouaches. Their denser coloring makes them, unlike those in his previous books, unframed pictures accompanying the text. Although this coloring is conditioned by that of the gouaches there is no question of a mere transfer from one medium to another: the lithographic color has a different fluidity and transparency. Therefore, as in his previous



color lithographs based on gouaches, Chagall had to "transpose," to cool down or warm up the tone, to achieve the effect of one color with two, to establish the accents anew. As a result the mood of a picture is often changed completely. This change, however, is not due merely to the different technique. The lithographs were executed between 1957 and 1960 and therefore already reveal a trace of the more "concrete" coloring of these last years.

A few years after his second journey to Greece Chagall was commissioned by the Paris Opera to design the sets and costumes for the ballet *Daphnis and Chloe* by Ravel. The scenery Bakst had designed for the performances by Diaghilev's company in 1912 adhered far too closely to the classicist image of Greece, which suited neither Longus nor Ravel. Chagall, who had already obtained a new and entirely different vision of Greece from the same material, succeeded in transferring the new spirit to the stage. But his work for the ballet was done in the year 1958 and must therefore be discussed in the context of that year.

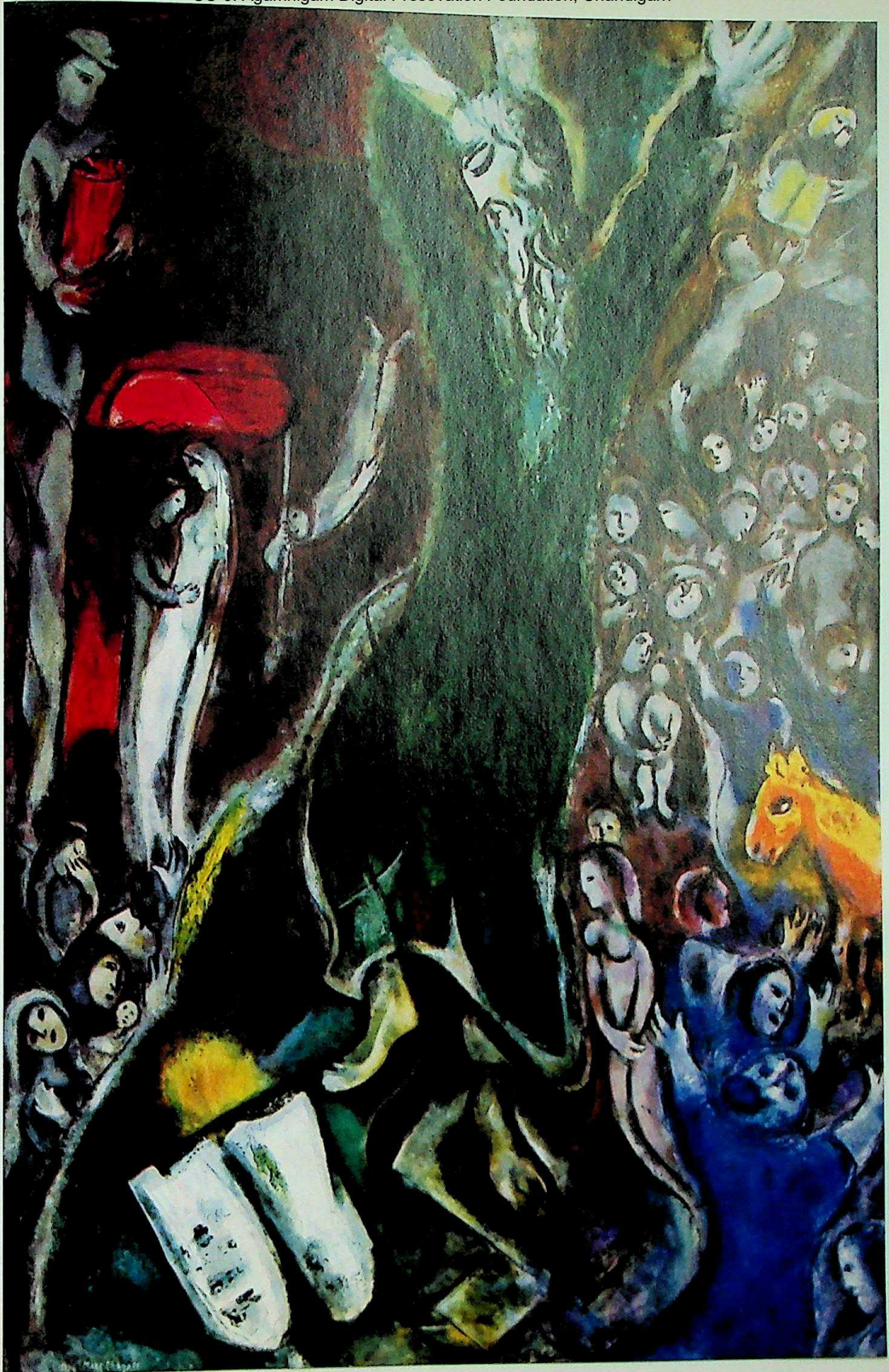
The vivid impression Greece made on Chagall was later an important factor in his art; but he was also enraptured and inspired by other journeys. Israel, which he revisited in 1951 on the occasion of his big retrospective exhibition in Jerusalem, Haifa, and Tel Aviv, provided a new experience from which he returned full of enthusiasm. He went to Italy a number of times: to Rome, Naples, and Capri in 1952; to Turin in 1953 (for the great retrospective exhibition in the Palazzo Madama, his biggest show so far); to Venice (where he was deeply moved by his encounter with Titian and Tintoretto),³ Ravenna and Florence in 1954; later more than once to Chianciano spa in Umbria. For New Year's, 1953, he was in London, where he discovered a "chemistry" of a very special sort which is reflected in the gold-shot brown, the yellow, orange, and vivid green of the sketches he did at the time. His life at Venice is interrupted by periods of work in Paris, which have become still more frequent since he rented a small flat on the Ile-Saint-Louis, and by sojourns in summer and winter in the Alpes-Maritimes⁴ and in Switzerland.⁵

But it was in his studio at Venice that Chagall painted his large pictures and the experience of Greece found its true translation into painting. This can be seen in pictures of quite different "ages" and belonging to various thematic groups. Chagall continued to work on pictures he had begun in America and occasionally even resumed one from the prewar period. He also subjected some of the Paris cycle to a new creative process. The transformation is clearly revealed by a comparison between one of the earlier Paris works, like *The Eiffel Tower* (Classified Catalogue, 892) with *The Carousel of the Louvre* (p. 533) which was finished only in 1956. The wide open color spaces are now filled with a far more dynamic fluid and the surface vibration is more intense.

The two later pictures of Moses that have already been discussed also belong to this new period. *The Crossing of the Red Sea* (p. 514) reveals a great affinity with the *Daphnis and Chloe* gouaches, both in the general color composition and in the treatment of Pharaoh's army. In *Moses Breaking the Tablets of the Law* (p. 551), which was finished a year later, the immaterial depth is even greater; materiality is now but a gleam of light and a breath of air. The same year Chagall painted *The Creation of Man*, but he afterward painted it over so that it was only finished in 1958 (p. 575). But more of that work later in connection with his religious cycle.

Linked with these large "religious" pictures of 1955/56 are a few particularly impressive gouaches. In *Noah's Ark* (Classified Catalogue, 933) the dove that the patriarch in the speckled, blood-red robe lifts up toward the window is the only radiant white in the earthy gloom. Everywhere an unsteady flicker stirs the flowing color and in *Samson and Delilah* (Classified Catalogue, 936) the luminous trail seems to come from a subterranean fire. The same tragically passionate color fills *Christ with Imprints*

Moses Breaking the
Tablets of the Law,
1955-56



of *Hands* (Classified Catalogue, 938). Here the visible gesture of the hands corresponds to the sacred flame of the candles above the figures of Moses and Christ.

The Greek scene also gave Chagall a new insight into the world of flowers which is linked with Vence in a very special way. The first and finest example of this is *The White Window* (p. 553) of 1955, one of the few large pictures he painted almost entirely from nature. Vases of flowers stand on a round table in the studio, and through the window behind them one looks out onto the landscape. But the brightest spots are the flowers – pale red roses, sparkling white daisies, and great calla lilies. Beneath them lie a pair of lovers accompanied by a small cow. As in many older landscapes and especially window pictures, these figures serve not only as a spatial *repoussoir* but also as a contrast to “mere” nature, providing Chagall with the field of psychic tension that creates the actual, total sympathy embodied in the picture. He has painted these lovers with a rapid brush, barely covering the white ground, with a technique similar to that used in pottery. In this way, too, the motif is a “response” to the refulgence of outer nature – the “chemistry” of painting as opposed to the “chemistry” of flowers and landscape. The lower portion of the picture with the lovers has the character of an “earth zone” from which the world of flowers grows and which also contrasts with the “air” above them. The composition, almost classical in terms of Chagall’s style, matches the Mediterranean spirit which pervades the work. Never before has his world been so bright, so radiant with joy. Every motif, every color, even the airy, vibrant rhythm of the handling reflects the light of Vence, whose praises *The White Window* sings.

This work is related to two other large compositions, *Nude with Basket of Flowers* (Classified Catalogue, 918) and *Almond Trees* (Classified Catalogue, 919). In both the window has disappeared and our gaze passes beyond the figures and still lifes in the foreground to the spacious landscape. Vence is now Greece and the bodies of the lovers, like those of Daphnis and Chloe, respond to the mystery of growth and blossoming that spans heaven and earth. A year before Chagall had painted two large murals (Classified Catalogue, 916) for Tériade’s house at Saint-Jean-Cap-Ferrat born of the same spirit and pervaded by the same ethereal brightness. In smaller pictures, too, the lovers are surrounded by the sparkling light that falls on the flowers and their thick foliage. Sometimes flowers are the source of the light that illuminates the entire picture, as the sunflowers with their warm, radiant yellow in the cool gray of the work to which they give their name (Classified Catalogue, 920) and the round bouquet with its intense color in the dark red of Vava’s portrait (Classified Catalogue, 949). This illumination by flowers is the real theme of *Green Horse* of 1956 (Classified Catalogue, 948). Here the young man is virtually a bowl for the bright orange-red bouquet in the center of the cloudy white area it irradiates, and from which only the blue and green of the other figures emerge. In *The Flying Fish* (Classified Catalogue, 955) the brightness of the sea responds to the earthborn creature and its light. The triumphal flight of the fish’s shimmering green body echoes through the vast empty space.

The richer modulation of the light is also reflected in a series of gouaches and brush drawings executed at this time.

In *Girl at Window* (Classified Catalogue, 930) the priming is white and yellow gouache and the black of the India ink gives this “base” an intense brilliance. Chagall found a base of the same sort in Japan paper. In many of the works executed in autumn, 1956, its milky luster served him as a “source of light” whose brightness he heightened or attenuated with the ink. He was also attracted by the material qualities of Japan paper, its filmy smoothness and fibrous structure. Its porosity and translucence allow *glacé* effects which, in turn, enrich the gradations of the chiaroscuro. He soon employed colors too, producing poems in paint of a lightness that is truly magical (Classified Catalogue, 927, 931).



These bright pictures contrast with others in which the coloring is darker. One is *Vence : Night* (Classified Catalogue, 946), begun in 1952 and finished in 1956, where the shapes, the cock, the lovers, and everything else grow out of the large blue and red zones. Compared with the Paris pictures which *Vence : Night* resembles in this respect, these zones are more nebulous, unreal, and interlocking. In *Aleko's Horse* (Classified Catalogue, 956) a warm red, here darkened to brown, there burning brighter, creates a nocturnal space through which the huge horse leaps and the lovers dart like a shooting star. The horse and the candles in the yellow aureole derive from the last backdrop for *Aleko*, but the horse now shines in glittering white as if all the hidden fire of the night were concentrated in it. There are gouaches of 1956 of the same type as these oils. In *Head Over Vence* (Classified Catalogue, 947) the white profile becomes the moon in the somber glow of red and mauve in the sky, while the gold of the cock and the tufaceous coloring of the flowers maintain the light of day.

The increase in luminosity is also matched by the trend toward monochromy. In many of the pictures Chagall painted in recent years the picture space is created essentially by a single color. As a matter of fact, this also occurred in *The Yellow Room* of 1911 (p. 122) and *Listening to the Cock* (p. 463), where the color's elemental nature was already more in evidence than usual. Since every dominant contrast emphasizes and fixes certain properties of the color, conversely its "absolute" character becomes more evident where the painter succeeds in giving it life with quantitatively and qualitatively slight contrasts. At the present stage of Chagall's evolution the decline in substantial stability contributes to its immaterial quality. That is why for the beholder the "pure" blue, red, or green in a picture tends to become a radiant light.

Needless to say, this is merely a tendency. Chagall never attempted to do away with strong contrasts altogether. At times, however, the quantity of complementary colors is very small and in the over-all impression one does not perceive them separately, for their own sake, but merely as a heightening of the basic coloring. In this sense a single color dominates *The Lovers of Vence* (p. 557)⁶ of 1957 and the cycle *Song of Solomon* (p. 572, Classified Catalogue, 961) painted between 1957 and 1961. In the first-named work the young lovers stand on the right before the hill on which the town is built. Green fills the spacious landscape and links the motifs. This green has an overpowering density and yet flows as freely as if fed by an inexhaustible spring. The red of the sun, the yellow and orange of veil and hair, speed up the movement; the blue of the trees creates breathing space.

The new light and the new liveliness of the color found expression in another series of circus pictures. These were the result of an external stimulus, namely an invitation to attend the shooting of circus scenes for a moving picture film in the "Cirque d'Hiver." Suddenly Chagall once again felt the thrill of the circus atmosphere and the feats that defy the force of gravity. The sketches he made at the time served as a basis for a big picture, *The Big Circus* of 1956 (p. 540).

In the ring, surrounded by tiers of spectators, the band plays, acrobats perform, and a girl is poised erect on her horse's back. It is less a question of newly observed circus scenes than of old motifs in a new setting mingled with fantastic inventions – the two-faced clown, the winged violin with a bird's beak, the concrescent couple, the bandmaster's air-borne head. This is the circus as Chagall has always understood it, as the expression of the illogicality of the "psychic" in that very gamut of motifs where rational logic becomes tolerant. Traveling acrobats were probably the first "artists" Chagall came across as a child, the first to impose a form on the wondrous in the sense of conscious action. But this biographical observation cannot altogether explain the importance of the circus for Chagall. For in other respects, too, the circus act, as immediate, unadulterated representation of life in its own peculiar fantasy – fleeting as a



ripple in a stream, yet coherent as any true achievement – satisfies a fundamental Chagallesque conception of art. It leads nowhere and yet is all. For just like color and form, the circus act is not a copy but a representation, a reflection of life in its totality.

Chagall's circus is at once an unsophisticated show and an allegory of the universe. Every motif carries its echo with it and all is in a state of flux, at once nature and art, closed stage and open landscape, reality and unreality. Blue pervades the picture, becoming whirlpool, spray, and mist. The other colors rise from it as condensation and vital heightening. Green forms a triumphal ring round the yellow circle. The bandmaster with the floating head in the center wears a wine-red suit to which all the warm tones are related. They all stand out against the blue like blinding lights, scorching flames or tranquil, mysterious zones. The color is at once multitudinous and unique; it creates the picture space as a whole and fills every inch of it. Flat painted areas adjoin thick impastos, coarse-grained adjoin slaty smooth, nebulous adjoin compact. In some parts the paint applied is very liquid, in others so dry as to seem dusted on. The color itself is the circus, fleeting yet eternal. In ultimate analysis it is the color that gives the picture its inexhaustible force.

The year 1956 was also characterized by intensive work on lithographs. It was then that Chagall did the first Biblical series for *Verve* – to be discussed later. *The Big Circus* was the starting point of several other lithographs. Thus *Circus and Circus Rider* borrowed the motif of the large blue head and red hand floating in the air; *The Three Acrobats*, that of the figures in the large circle. The circus theme is also continued in some of Chagall's most impressive works in black-and-white. As in *The Big Circus*, the whole rhythm of the picture derives from the liveliness of the handling. Chagall employed a broad or fine brush, thin or very dry paint, deep black or diluted ink. His new manner of brush drawing provided the stimulus for these works and for some other lithographs of that year. In these latter we see a clown with a cow's head growing out of his own, an acrobat balancing on one foot, and four pictures of the ring with riders, a juggler, trick cyclists, and a ballerina on a winged horse. The circle is still more in evidence than in *The Big Circus*: the curving rows of spectators, the bandstand, the bicycle wheels, the kettle drum, and finally the great hoop through which a horse leaps, illuminated by the spotlights high above the ring.

Two of the circus interiors are the starting points of new oils, *Cyclists* (p. 555) and *Circus and Circus Rider* (p. 568) of 1957. The motifs are almost unchanged, the only innovation being the parachute with the red-haired dancer in the upper right-hand corner of *Cyclists*. Once again the light-footed ballerina floats in the boy's embrace on the winged steed; once again the white horse leaps through the hoop as a clown runs away. Once again the human tower on the bicycle divides in two with the spreading legs of the topmost acrobat while an assistant holds up the great hoop. But the color gives it all a new meaning.

Still more lively than in *The Big Circus*, it sparkles like spray, spreads like a cloud, flakes or scales dry on a white base, fills parts of a figure and detaches it from the ground. forms airy zones or creates a space from which the figures are picked out by the drawing. This is an important development of Chagall's zonal color compositions. In *Banks of the Seine* color area adjoined color area, flowing and open. Now the colors immediately become form, from which in turn the figures stem, and define far distance and close up with equal urgency.

The movement of the color is still more intense in *Cyclists*. A blue arc spans the ring, ending up in the shady half of the amphitheater; a yellow one follows the edge of the ring in the opposite direction and joins the dark green that rises as a triangle inside the hoop and forms in turn the starting point of the rocket's trajectory in whose rose-and-white zone the little dancer ascends. All this movement on the large scale springs



The Lovers of Vence, 1957

from the mobility of the paint on the small scale. The light blue of the ground becomes the watery space in which the light plays; the dark blue becomes the nocturnal sky with the passing clouds. The separate particles are concentrated by the current in broad veins like those that occur in fast-flowing water. This process produces different effects in the blue, the yellow, and the rose: the density of the blue condenses everything into bodies; the yellow becomes a drizzle like whirling pollen; the rose shoots like a ray of light into the more vivid, brighter orange of the arc. Thus all is correlated – the airy acrobatics of the motifs; the flow and sparkle of the color; the spacious, dynamic form. One springs from the other and yet is primordial; for it is only when the circle remains closed, when the “abstract” color – as Chagall insists again and again – finds its counterpart in the motif, that it does not condense in a new objectivity, as the mere likeness of a material texture or an agitated show. No pictorial medium may be an end to itself; each must refer to the others and so generate the lasting movement which alone makes a picture the mirror of psychic and spiritual reality.

This principle finds its expression in three other works which do not belong to the circus cycle, yet are inwardly linked with the two circus pictures of 1957. They are *Self-portrait* (p. 567), *Window in the Sky* (p. 565), and *Clowns at Night* (p. 559), all painted in the same year. In the first the painter stands at his easel, as a dual being united with the veiled bride, and the life stream of creative fantasy rages above his head, transmuted into the wildly bustling “motifs.” In *Window in the Sky* he lies on the floor leaning against the tall, dense bouquet of white flowers, while the figure of the girl stretched out horizontally floats past serene as the moon accompanied by a winged horse; a cock whose plumage sparkles with a golden sheen dives into the lower zone of the picture. The motifs are based on those of *The Quai de Bercy*, one of the Paris series and a naturally simple allegory of night. But instead of being sustained by the vaporous colors, they are now linked with the substance of the color in a deeper and more mysterious fashion. They seem to be baked into the lavalike mass of the broken blue and yet to irradiate it. The close tie between substance and motif that already characterized the circus pictures is enriched here by allegorical traits of a checkered human experience. This coming to grips with the substance reflects not only the joy but also the agony of the creative act and therefore of all essential action in the world. In this sense *Clowns at Night* is still more moving. No other picture of Chagall’s is so full of heart-rending grief, of deep, vital, tragic pain. It was of this picture, soon after it was finished, that Chagall said, “Painting is a tragic language.” Here too the motifs are familiar, but they seem deeply submerged in the material mass of the colors, from which they achieve their effect. As in *Window in the Sky*, there is no real polychromy, though the red outline of an animal’s head protrudes on the left and touches of red, yellow, and a stronger blue flare up here and there in the bluish gloom. But these colors are like different states of aggregation of a single primordial matter on which the “chemistry” works and from which the picture derives its force. What the painter blends with the matter is therefore more deeply, intimately, and indissolubly combined with it. This matter seems to have a soul and to provide an immediate expression of the joy and sorrow of human life. The melancholy knowledge of the limits of human participation in the bright forces of reality is concentrated in the moon-white face of the young man with the hat. But he is also the violinist and his melody resounds in the night as challenge, as solace and, for all its sadness, as glorious unison with the world’s deepest joy.

Here we have an “inner” affinity with the dynamic materiality of the circus pictures. But these latter produce other effects as well. For instance, *The Big Circus* of 1956 was the point of departure of other many-figured pictures, first of all *The Concert* of 1957 (Classified Catalogue, 960). Here the theme is music;⁷ but in Chagall’s œuvre circus and music belong to the same group of motifs, and music, like the circus, is a



Clowns at Night, 1957

primeval art which, though abstract, represents life in all its force. Chagall built up the picture like a triptych: in the middle the boat with the lovers and the harpist and above them the winged horse; on the left the musicians; on the right, accompanied by the solo flute player, Paris with its monuments packed into the ship-shaped Ile-de-la Cité – *fluctuat nec mergitur*. So, like the “chemistry” of painting, music too refers to Paris as a town. The focal point of *The Big Circus* was the “headless” bandmaster; here a young god, conductor of the harmony that spans earth and sky, is borne aloft on the back of a winged steed. The astral sense and the elemental character of the motifs participate in the vibration of the whole: the radiance of the primordial powers of sun and moon, the magic of water and air, the zest of earthy sensuality and the passionate ardor of fire.

All this also pervades *Commedia dell'Arte* (Classified Catalogue, 983), the mural for the foyer of the Frankfurter Theater, which is far larger (over thirteen feet long) than anything Chagall had done before and was painted with an eye on the actual locale where the spectators gather.⁸ Here too the conductor occupies the middle of the canvas. But the composition is dominated by the central figure of the ass with woman's bosom playing the cello. It stands at the summit of the arc that divides within from without, memory from present. The world of the lovers rises like a tide, the fiery cock rears its head, and the fullness of elemental life is rendered in the vast sweeping circle of the composition which disciplines the throng of circus performers.



Single Works and Cycles

Since about 1950 a new concept, the cycle, has come to the fore. The Paris pictures are still rather a series of works on the same theme than a cycle in the narrow sense of the term. Instead, the urge to produce works having a certain concurrence became stronger in the context of the religious themes. Here what counted with Chagall seems to be the message of the whole group and not the separate utterance of each picture. As a matter of fact, he had already produced such "cycles," but chiefly in the domain of graphic art.¹ Other examples are his works for the stage, from the early Russian designs to those for the *Firebird*. Now, however, the idea of units consisting of more than one picture achieved new topical interest.

For his "religious" works Chagall wanted a site where their impact might be received with devotion. Already in January, 1950, his attention had been called to the disused Chapelle du Calvaire at Vence. Its location seemed touching to him, but after he had thought about it for some time, he began to conceive his project more freely, for an imagined place that might one day be found.

The project, though never realized, had two important influences on Chagall's future work. First, it gave him an opportunity to interest himself in techniques that serve as a link between painting and architecture; secondly, it comprised an over-all program of thematic disposition that had far-reaching effects.

Chagall had never thought of doing real murals. The major part of the decoration was to be based on the large oils of which the first were executed after 1950. Nonetheless, he sought for techniques "closer to the wall" that would also enliven the site in the same sense and so create a link between picture and structure. So he hit on the idea of tapestries; this resulted in *Red and Black World* (Classified Catalogue, 842), an experiment with a "secular" theme that came to nought. As a preliminary for the ceramic pictures he meant to set up in certain positions, he did some ceramic murals. The plan also provided an incitement to sculpture and he did a number of reliefs with an eye on the architectural context. Since some of the windows were to have colored panes, he took an interest in glass painting, which finally resulted in the important works of the last few years. So although the project was never realized, it was an essential factor in Chagall's artistic production.

The iconographic program crystallized in the shape of the planned nave, a simple barrel-vaulted structure with low chapels in the transept beyond the first bay and before the two choir bays set at right angles. There was room for eleven large paintings, one small one over the door, and marble reliefs on the ill-lit west walls of the transept.

The theme of this great cycle was Israel's relation to God. Chagall also had in mind a second cycle to be placed in the sacristy, which has a lower ceiling, based on the Song of Solomon and dedicated to Bella's memory, and a third mirroring the fate of man at the present day. The position of this third cycle was left undecided.

The diagram on page 613 shows the arrangement of the large pictures of the chief cycle as planned about 1955.² Proof that this was far from casual is that *Moses Receiving the Tablets of the Law*, alone of all the Biblical pictures Chagall had already painted, was to have its place in the chapel. The leitmotif of the whole cycle is "Biblical Man in Relation to God." The two principal pictures represent man's divine origin and his covenant with God. The other themes pair off starting from the east: on the right the earthly paradise, on the left God's promise to care for his people; next, on the right man's banishment from his original happy state, on the left his struggle for transcendent force; then, on the right the test, on the left hope; on the right the miracle, on the left the Law; on the right the manifestation of God's majesty, on the left man's serene reception of the divine powers.

Chagall's intention was to devote all his time to this work for several years. But that depended on a start being made on the realization of the architectural project, a condition which was never fulfilled. Nonetheless, he went to work on some of the pictures – three of the main cycle: *The Creation of Man*, *The Garden of Eden*, *The Expulsion from Eden*, and four oblong ones for the Song of Solomon cycle. *The Creation of Man* (p. 575), begun and exhibited in 1956 but subsequently revised, is based on the etching of 1934. But the angel who carries Adam's inanimate body is here a youth.³ The whole action is no longer situated in the primordial, stony wilderness of Genesis, for the blue of paradise above turns the wheel of man's future. This paradise is depicted as a garden run wild and peopled by animals; in the lower left-hand corner Eve is giving Adam the apple. Behind them, directly beneath the radiant white body of the future man, the serpent coils around the tree trunk as the original evil one that met them in the garden and thrust them into history.⁴

The lower half of the picture is a truly Elysian blue. In the state of 1956 this had the transparency of watercolor, but in 1958 the light sparkles over the surface in some places like frothy water, in others like polished sapphire. In contrast, bright, warm colors fill the upper part of the picture. The red core of the sun radiates in all directions and the sky to the left has the pure brilliance of light coming from the depths. In this upper zone Adam is shown the future,⁵ the universe, from the realm of David, king and psalmist, to the supernal region where Moses receives the Tablets of the Law. Close by the sun's core rises Christ on the cross. Other motifs we know from Chagall's pictures are grouped in a circle – the beasts, opposite David, "his" prophet, the man with the ladder, and the lighted candles (matching motifs in *Yellow Crucifixion* and *Obsession*), the boy with the book (resembling the one in *Moses Breaking the Tablets of the Law*). A twin-bodied angel, perhaps meant to be a cherub, brings flowers, and over the cross is a nuptial canopy, as if this were the site of a wedding. As in *Moses Breaking the Tablets of the Law*, "spectators" line the hillside, but here they are not speechless with emotion but wild with enthusiasm for the miracle of life performed before their eyes.

The Song of Solomon cycle also approaches completion. Between 1957 and 1961 Chagall did four of the pictures, only two of which have been exhibited. They are *Song of Solomon I* (Classified Catalogue, 961) of 1957, with a maiden bedded in a tilted tree and her royal spouse roaming apparently through the fields of heaven above his throne of "cedar of Lebanon,"⁶ and *Song of Solomon II* (p. 572) of 1958, with the lovers by the flank of the winged horse high above the town. *Song of Solomon III* with a host of animals in a thicket was finished in 1960 and *Song of Solomon IV* in 1961. Unlike Chagall's other Biblical paintings, those of the Song of Solomon cycle are not based







Portrait de l'artiste · Self-portrait, 1957





Le Berger · The Shepherd, 1955





Les Trois Acrobates · The Three Acrobats, 1959



on earlier states of the Bible etchings. Therefore, they naturally follow the text less closely.⁷ Solomon's love for the Shulamite is Chagall's love for Bella, as the dedication to her proves, but it is also the ever new, eternal love of all men, at once carnal and chaste, celestial and terrestrial. In *Song of Solomon I* Bella's hand beckons to the painter from the bank of the Dvina; in *Song of Solomon IV* we see the hill of Vence. These are the ties with the personal sphere. But *Song of Solomon II* also recalls Chagall's etching for the prophesy of Isaiah concerning the "marriage" of Jerusalem and its "founder."⁸ Their motifs are like strings that vibrate under the artist's hand; their color is the melody. In all four red fills the picture space: mild and tender in No. I; flaming bright in No. II; somber and secret in No. III; serenely radiant in No. IV. There are few other colors – a touch of blue here or green there. But there are sharp contrasts within the red monochrome and the ground color reveals a wealth of different shades. The observer is surrounded by red, bathed in red, drunk with red. And this red becomes the Shulamite's song in praise of Solomon, the sweetness, the ecstasy, the fiery ardor of her love. In 1961, after finishing the *Song of Solomon* cycle, Chagall painted the two pictures of the earthly paradise – *The Garden of Eden* with the creation of Eve and *The Expulsion from Eden*. They too have no "models" in the Bible etchings and are also based entirely on a single dominant color, green.

Leaving the cycle for the Chapelle du Calvaire incomplete, at least for the time being, Chagall did the decoration of another ecclesiastical building, the baptistery of Notre-Dame-de-Toute-Grâce on the Plateau d'Assy. That church, which is situated in a high-altitude health resort, is one of the most curious monuments of modern art. After Bonnard had painted a large picture for it in 1940, and especially since Père Couturier, the first real promotor of the movement for modern art in French churches, gave his support, a number of painters and sculptors were persuaded to collaborate – among them Rouault, Matisse, Braque, Léger, Germaine Richier, Bazaine, Lipchitz, and Lurçat. Even before 1950 Chagall had promised Père Couturier to decorate the baptistery. During the years that followed he worked on it simultaneously with the project for Vence and brought it to conclusion in 1957. He made the work as a gift; to emphasize his refusal of any denominational commitment, he put the inscription, *Au nom de la Liberté de toutes les religions* (In the name of the freedom of all religions) at the bottom of the large ceramic mural.

The baptistery is a small side chapel lighted by two lateral windows and closed off from the nave of the church. For it Chagall did a large ceramic mural, *The Crossing of the Red Sea* (Classified Catalogue, 940), which has borrowed the motifs of the painting but has more luminous, earthier colors; two very delicate, pale stained-glass windows with angels (Classified Catalogue, 939), of which more later; and two marble reliefs (Classified Catalogue, 941, 942), on texts from the Psalms. The vibrant vitality of the whole relief makes a curious impact, as if the splendid white of the marble were a color that achieves its luminous effect entirely through the "monochrome" sculptural treatment.

Chagall now employed the techniques of graphic art to produce some new and important religious cycles. The first – eighteen color and twelve black-and-white lithographs – accompanied the collotype reproductions of the Bible etchings in *Verve*, No. 33–34 of 1956. Matching the structure of Chagall's Bible, these lithographs are divided into four groups: Genesis, Moses, Kings, and Prophets. They complete and supplement the earlier sequence, some based on new themes, others laying a particular stress on some of the old ones and thus shifting their accent. All have the same free handling as the new drawings and gouaches. The color is washed on in broad expanses or flames up with sudden intensity from the base, quite unlike the nebulous shading of the black in the reproduced etchings.

Chagall had long toyed with the idea of doing illustrations for the part of the Bible he had disregarded before the war. The result was the second "Biblical" issue of *Verve* entitled "Dessins pour la Bible."⁹ It comprises twenty-four color lithographs and ninety-six reproductions of drawings in black-and-white. No question here of completing and supplementing a previous series. All were done about the same time (in 1958 and 1959), sprang from the same artistic spirit and the same attitude toward the Bible text. That is what makes the publication, in which color and black-and-white, painterly and graphic, are in such miraculous harmony, one of Chagall's finest "books."

In the etched Bible the basic theme, to which those of the individual illustrations conform, is Israel's progress through the ages. This "second round" is less systematic. The themes of the pictures are nearly always different from those of the first.¹⁰ They refer mainly to two "questions": woman's contribution to Bible history and the struggle with nature. So it is a "feminine" Bible as opposed to the "masculine" Bible of the prewar period. There are, of course, exceptions to this "trend," for instance, the story of Job and some of the illustrations of the prophets. But on the whole it may be considered the main thread from the Fall to the Song of Solomon and from the Flood to Jonah. Special stress is laid on the events in the Garden of Eden and on the stories of Sarah, Hagar, Rebecca, Ruth, and Esther. Everywhere one finds references to the pictures Chagall had painted in recent years, both those linked with the south of France and the Greek cycle. It almost seems that Chagall's art is now so bound up with the Bible that every "secular" concern is echoed there. For despite the "feminine" angle the "Biblical" influence is just as strong as ever, though less conditioned by the "word" and the force of its divinely inspired radiation than by the inner world in which it resounds. All essentials – joy and sorrow, promise and damnation, innocence and entanglement in the might of the Eternal – seem to have their models there and to confront us as clearly as though extracted from a cool spring. Chagall *sees* our first parents in the earthly paradise, Moses and Zipporah, Hagar and Ishmael, the prophets, all present in every last fiber and yet thousands of years old, timeless, irradiated by the immediacy with which God confronts his elect.

The technique of the lithographs reveals an affinity with the *Daphnis and Chloe* cycle. This can be seen in the sparkling opulence of the handling, the delicate fusion of the various strata, the juxtaposition of washed areas and others where the color is applied either dry or in innumerable degrees of dilution. In both we find a new gamut of color, with ocher and brown tints, deeper red, purple, and vivid green, dull Prussian blue and gray, characteristic of Chagall's work in these last years.

A work of a totally different type – the ballet *Daphnis and Chloe* (Classified Catalogue, 971–974) – exerted, not by the theme, but by the form a decisive influence on the evolution toward the monumental cycles of recent years. For that reason it must again be discussed here. Among its antecedents are, on the one hand, Chagall's theatrical experiments in Russia and his American ballets, on the other, the impact of Greece and his *Daphnis and Chloe* gouaches. Compared with those for *The Firebird*, these new backdrops are more homogeneous, more comprehensible, and more naturally monumental. They all borrow motifs from the Greek gouaches but fused in a new, large, masterful form. Some of the designs for *The Firebird* had already a single ground color within which the painted action took place. Now this ground color is far more effective, as can be seen in the ease with which it renders the depth of the landscape without any loss of actuality on the plane. Thus the backdrops continue the real stage space into the imaginary, as the site of an action that is at once mirror and measure of the choreography. The circles and wavy lines, the cascades, shooting stars, and patchy clouds of color seem to dance to Ravel's music, as do the jinni, the birds, the mauve-red temple, the tree in which the lovers lie, and the spit of land which turns into a fish together





with the town upon its back. The script Michel Fokine wrote for the Ballets Russes sums up the action of the romance in a single cycle. Chagall invented a new way of rendering the allegorical character of the natural mystery with his sequence of delicately vibrant green, martial nocturnal blue, soft warm yellow and deafening, all-pervading red. Once again he worked over all the backdrops himself; once again he designed the innumerable costumes, supervised their execution, and insisted on having his way in the construction of every single prop. The choreography was revised by Georges Skibine, who had danced the title part in the first performance of *Aleko* years ago, when he had already entered completely into the spirit of Chagall's production.

The unity and consistency of the *Daphnis and Chloe* ballet is also found, under totally different conditions, in Chagall's stained-glass windows. His interest in this new technique was aroused in 1950 in connection with the project for Vence. When he visited Chartres Cathedral in June, 1952, he studied the form and technique of the ancient windows thoroughly, not only from inside the building but from outside as well. He showed his constant preoccupation with his own work by suddenly discovering, high up in a medallion window in the ambulatory, a large, green Chagallesque donkey. For his own task at Vence he naturally planned "pale" windows to allow the paintings to come into their own. The first two windows for Assy (Classified Catalogue, 939) must also be judged by the same criterion. There, as he would in a delicate drawing in India ink, Chagall applied grisaille with a fine brush on the white glass, the only color being a few sparse touches of silvery yellow here and there. The lead generally follows the contour lines.

His second venture in glass painting, for the Cathedral of Metz (p. 581, Classified Catalogue, 1007, 1008), was governed by completely different conditions. Like Villon and Bissière before him, Chagall was invited to fill gaps in the ancient stained glass. His task comprised the panes for two windows on the north side of the ambulatory adjoining others dating from the sixteenth century. Here, unlike Vence and Assy, the glass pictures had to fit in existing tracery. The field of the pointed arch of the window above the four short lancet lights, which are united in pairs by arches, is broken in one case by a four-part rose, in the other by trefoils. In the first window, for architectural reasons, the first lancet on the left is missing. One is amazed to see how Chagall coped with these forms. This is already evident in the designs he did in spring, 1958, but still more so in the window of 1959, the only one executed so far.

That Chagall succeeded better than any other contemporary painter in adapting his work to the style of the Middle Ages is due to the unity of form and image in his art. Since form is always also a figural statement, the combination of the two, namely of the given forms of the window and the figural statement of an iconographical program, never becomes a purely extrinsic problem of decoration. Another result of this unity of form and image is that the figural statement is anchored in the "substance" of the image and therefore in the architectural context of the edifice, in conformity with the medieval relation of total form and individual statement.

The theme of the four-lancet window (Classified Catalogue, 1008) is like a concentrated version of the program for the chapel at Vence. Various categorical attitudes toward God – obedience and sacrifice, the struggle for transcendental power, the reception of God's promise in a dream, and the encounter with God in person – are juxtaposed. Above them Noah sends out the dove and receives the Covenant. The three-lancet window (p. 581, Classified Catalogue, 1007) is closer to the large pictures of David and Moses Chagall painted after 1952. It shows side by side Moses and David, the two leaders and molders of Israel's destiny, and, representing the prophets, Jeremiah; overhead, the crucified Christ. The iconographic order coincides with the artistic order. Chagall himself lays particular stress on the problem of the three-lancet window.



He calls it "the wounded" window and compares it to "a man who limps or has a crooked stance due to one leg being much shorter than the other." The composition had to justify this external defective order, so to say, from within and yet achieve a balance.

Up to now the three-lancet window alone has been executed. The many problems raised by the wealth of color in Chagall's designs were solved by Charles Marq, head of the Simon workshop in Reims. He used white or tinted glass covered with a thin film of color that can be partially removed with acid for toning and lightening. In collaboration with the Saint Just glassworks he discovered, by trial and error, the many colors required for this window and subsequently for all the others. As soon as Chagall had become familiar with the new medium he began to work over the grisaille drawing roughly transferred from the sketch and did the entire chiaroscuro treatment anew. Thus both the window already executed for Metz and the great cycle for Jerusalem are the outcome of a slowly co-ordinated but finally ideal collaboration between the artist and his fellow workers. In June, 1959, when the first lancets were finished, Chagall said, "That is like an embryo, still quite undeveloped, but I can now feel the possibilities. . . . It was the same at the start of my work on the Bible."

Before the second window for Metz could be actually executed Chagall started on a new task, the windows for the synagogue of the big Hadassah Hospital at Ein-Karem near Jerusalem.¹¹ It is a square structure that receives daylight through a large "lantern" with twelve windows, three on each side.

Each round-arched window (pp. 582, 583, Classified Catalogue, 1009 seqq.) is more than ten feet high and eight feet across. Their themes are the twelve tribes of Israel in accordance with Isaac's prophecy to his sons and the blessing of Moses.¹² Since Jewish law forbids the portrayal of the human face, the dominant figures are animals. There are also religious symbols: shofar, candlesticks, the Star of David, the Tablets of the Law, and the Hebrew characters of the names of the tribes or the prophecies to which Chagall gave great prominence. The action takes place in the landscape: above the sea, under the trees, before the town. The prophecies are rendered pictorially in the simplest fashion – the strength of Reuben, the first-born, by the proud flight of birds; Simeon's sin (Classified Catalogue, 1013) by the revolving spheres with the heavenly bodies and the enraged beasts; Judah's sovereignty by the crown. The color acts along the same lines: the clear blue of spring water for Reuben; royal red for Judah; tranquil, relaxed green for Issachar (p. 583), who "saw that rest was good and the land that it was pleasant"; radiant yellow for Naphtali (Classified Catalogue, 1012), "satisfied with favor and full with the blessing of the Lord." The somber, fusty blue of the Simeon window (Classified Catalogue, 1013) can be opened like the book of destiny; a song of bright red fills the space where Zebulun (Classified Catalogue, 1010) dwells, and the mangled, bluish green in Gad's war window grips us with a sense of pending disaster. All harmonizes in the "symbolic" sense and through motifs and color becomes a grand representation of Israel's predestined fate, and at the same time, above and beyond the Bible, the fate of every human being before God and in the world.

The language of the motifs and the "sense" of each individual window require no explanation. Motif, form, and color find immediate expression in the framework of each arch and in the work as a whole. When the whole series was exhibited in Paris in 1961 it gave the effect of a mighty chain of radiant links; in the building itself it will form a temple of light. Through the sequence the warmth of the color rises and falls. It is greatest in the yellow Joseph window opposite the door and gradually diminishes toward the left to the ethereal blue of Dan. The warmth is concentrated again on the entrance wall in the red of Zebulun and Judah, balanced by the "blue" wall on the right, which also comprises the Benjamin window on the last wall. The natural depth of

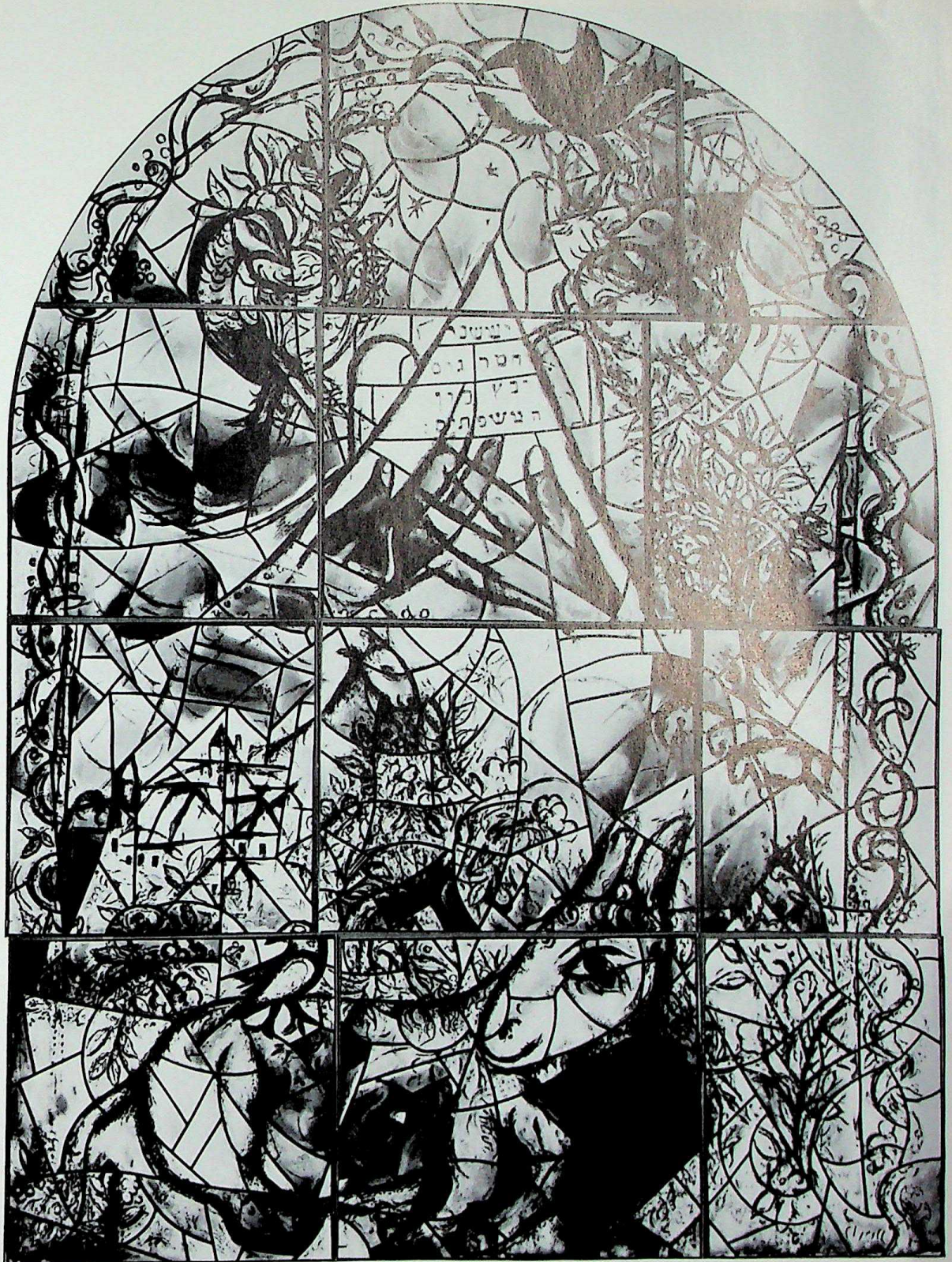


The Tribe of Benjamin (Window for synagogue, Hadassah Clinic, Jerusalem)



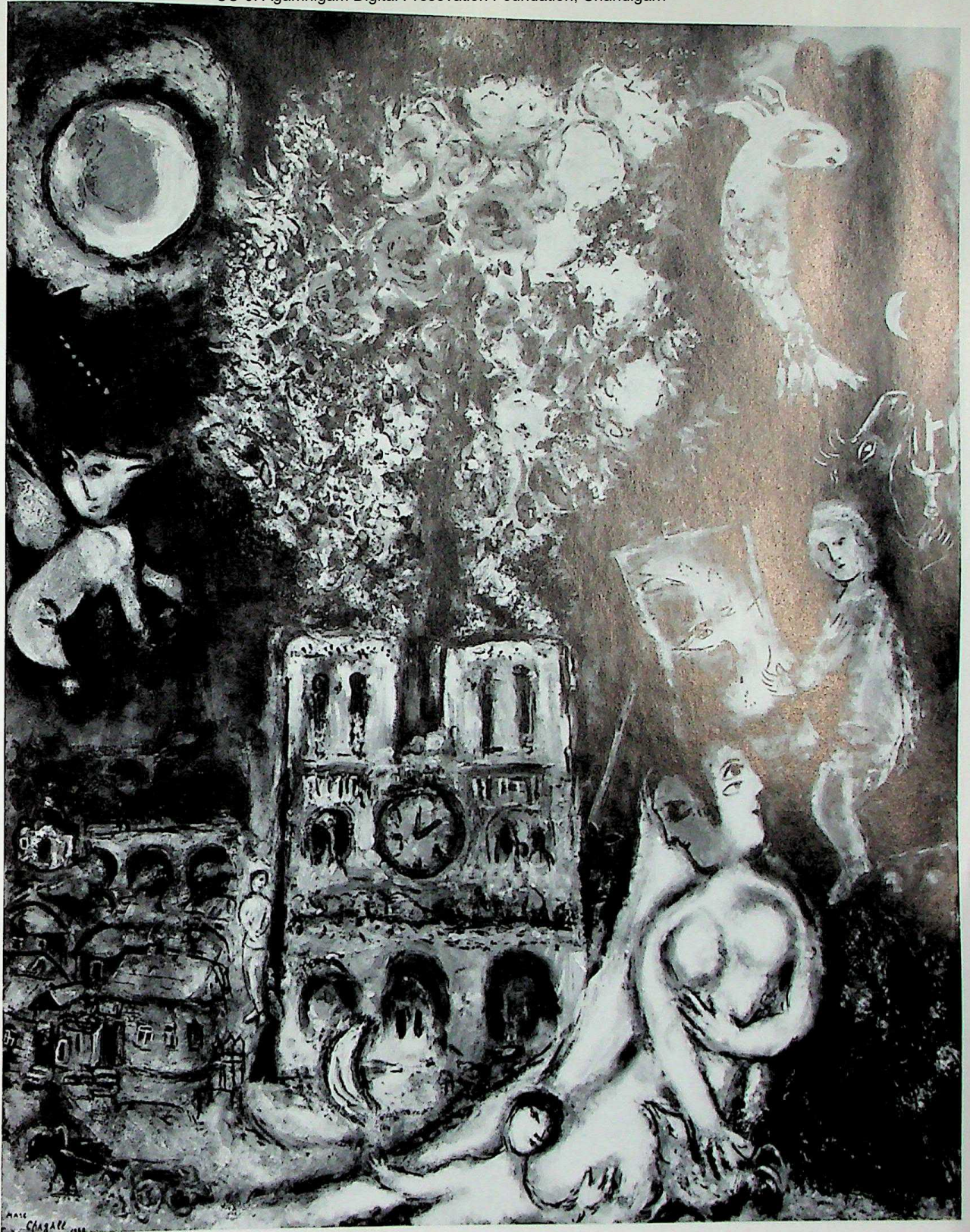
Vitrail pour
la cathédrale de Metz
Stained-glass
window for the
Cathedral of Metz,
1959/60





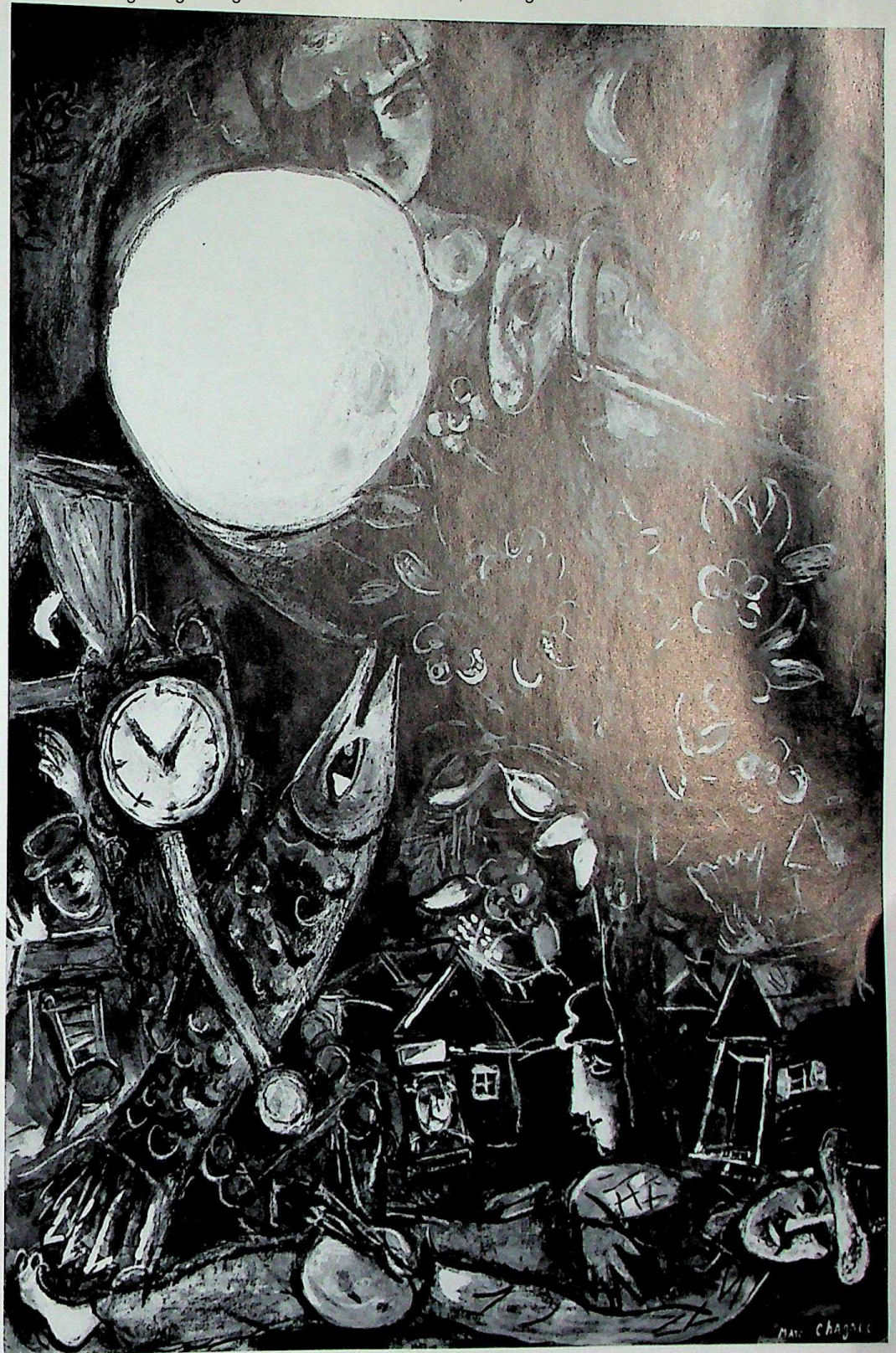
La Tribu d'Issacar, vitrail pour Jérusalem · The Tribe of Issachar, Window for Jerusalem, 1961





L'Arbre de Jessé • The Tree of Jesse, 1960





Le Village · The Village, 1959



the colors in the transparent pictures and their vivid radiance give the beholder an almost physical thrill.

But this effect is far from being a matter of course. Despite its "renaissance" since the war and with the exception of a very few unquestioned masterpieces, stained glass is still one of the most problematic media of contemporary art. Instead of an effect of space, flatness is often aimed at in a mistaken interpretation of medieval "tapestry-like" windows. It is only by combining color *spaces* to form the plane¹³ that a true glass picture can be obtained. The *deeper* the life a painter succeeds in giving his color, the greater are the potentialities of his design on the plane. In that respect Chagall sees glass painting as a continuation of oil painting. Consequently, he now succeeds in coping with greater dimensions and the windows for Jerusalem are the most important works, in point of size, he has yet produced.

As first step Chagall did small drawings that already convey the rhythm of light and shade;¹⁴ these were followed by sketches on sheets of paper in the basic color of each window on which scraps of paper and fabric establish the position and area of the other colors; finally he did detailed designs in gouache. These formed the basis for the cartoons in which Charles Marq marked the lines of the lead to match the rhythm of the color in the sketches and designs. Next the glass was treated with acid to produce white areas or other, lighter tones as shown in the gouaches. The lightening thus obtained is the converse of the grisaille painting. The definitive work is the outcome of both. At this point Chagall takes over the work on the mounted glass, exchanging colors, and modifying highlights; but he chiefly uses grisaille, drawing lines, spreading the pigment, diluting it, dabbing it with a rag, adding accents, hammering, scatching with the brush handle. He treats the glass as he does the paper in his India ink drawings. There, too, in fact, he is not concerned merely with placing stressful accents and creating rhythms on the plane, but equally with increasing or attenuating the light that radiates from the paper and only in this way produces its effect. But the light Chagall now "fashions" is far more intense. With black and every possible shade of gray, with sharp contrasts and delicate toning, with denser or looser surface texture, he screens the colored light and concentrates its power, dimming it or giving it a sparkling brightness. This last phase in the creation of the glass picture accords with the nature of the artistic process as a whole. In Chagall's windows, as befits the true sense of glass painting, light is the real medium and his great work for Jerusalem is the outcome of "work on light."



Today

The creative stream has continued to broaden in recent years. Chagall has done a large number of lithographs in addition to the cycles already mentioned, and illustrated with colored etchings of diabolic gaiety and sparkling verve Jean Paulhan's *De Mauvais Sujets*. He is still interested in pottery and sculpture and some of his works in stone have been reproduced in bronze. In 1957 he painted a cartoon for a mosaic depicting a gigantic cock in a blue landscape; the mosaic (Classified Catalogue, 981) was executed the following year by the Gruppo Mosaicisti of Ravenna. In spring, 1958, he was busy on the ballet *Daphnis and Chloe*, and all through 1959/60 and the beginning of 1961 in the stained-glass workshop in Reims.

He also found time to travel a great deal with Vava in Italy, Belgium, England, and Switzerland. In January, 1957, he revisited Israel and in February, 1958, went to Chicago where he lectured at the university. He spoke about his life, his art, and his choice of painting as a means of self-expression. "It was more necessary for me than food," he said. "It seemed to me like a window through which I could have taken flight toward another world." He went on to tell about his present convictions: "As I grow older I see more clearly and distinctly what is right and wrong in our way of life and how ridiculous is everything not achieved with one's own blood and one's own soul, everything not infused with love. Everything can and will be transformed in life and in art, if we speak the word love without shame. . . . In it lies true art: that is my technique, my religion; the new and old religion handed down to us from times long past."

Some of these journeys were undertaken in connection with honors awarded the artist and his art. For instance, he received an honorary degree in Glasgow in 1959 and at Brandeis University in 1960. In 1959 the American Academy of Arts and Letters made him an honorary member, and in October, 1960, the European Foundation for Culture in Copenhagen awarded him, together with Oskar Kokoschka, the Erasmus Prize. In his address of thanks to Prince Bernhard of the Netherlands, from whom he received it, he spoke about the example of ancient painting. But he no longer gave Claude Monet pride of place, however much he still recognized his genius. "Now that the world seems to be growing old at the same time as ourselves, let us seek a more complete meaning. In the course of our search we find Titian. . . . How like nature itself he seemed, how clearly he wears his greatness on his face. . . . How like a God he is: Born in nature, he gave back his art to nature."

Nowadays in conversation Chagall often mentions Cimabue, Giotto, Masaccio, Piero della Francesca, Watteau, Cézanne, and Klee. In 1956 he painted *Hommage à Gauguin* based on *Te Rerioa*, which he had just seen in London, and he borrowed its

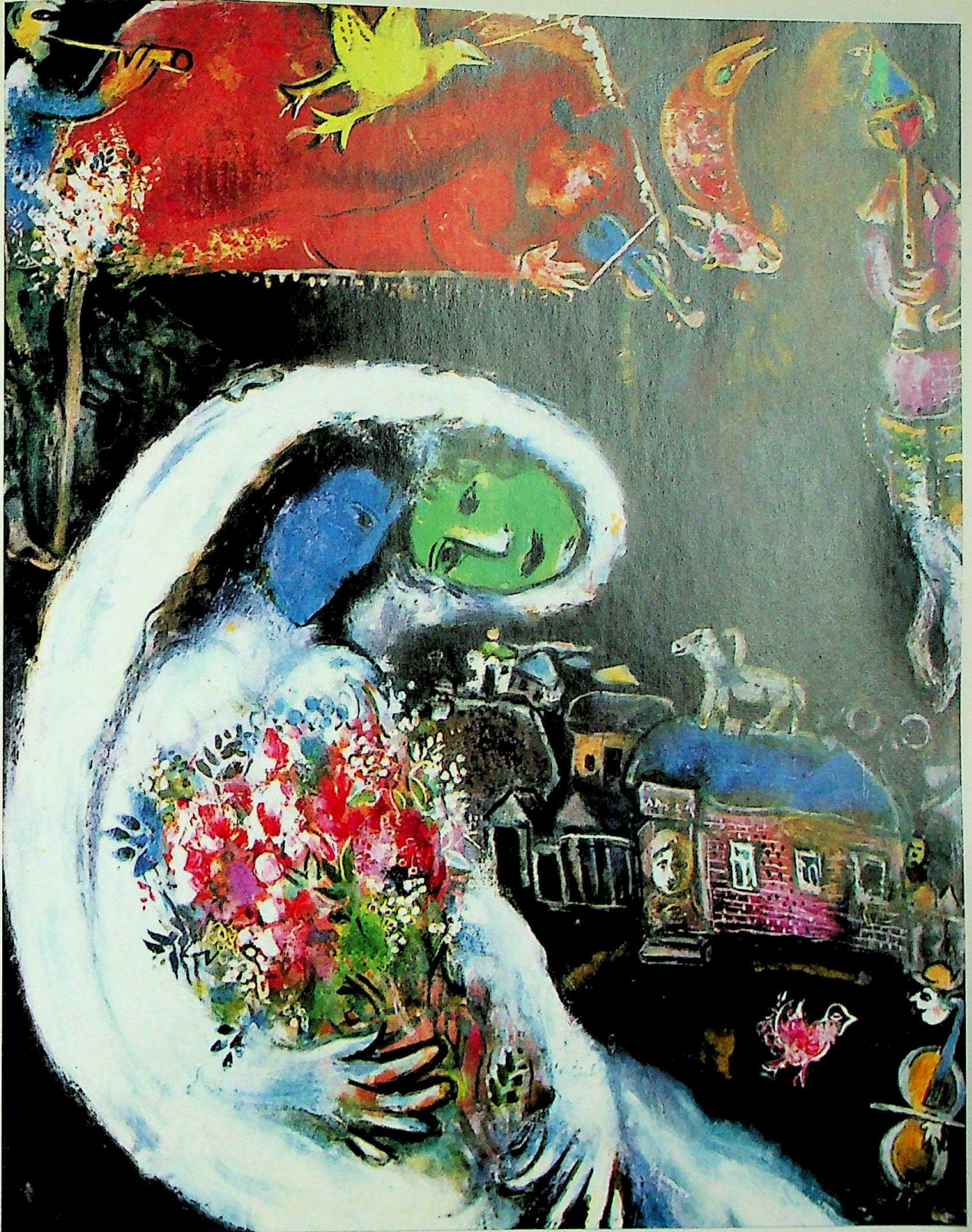
major motif line for line.¹ He merely changed the Tahitian landscape into a door opening onto Vence at night and imbued his picture with a mood of tender radiance, moon-mad and fantastic, instead of the elevated, fateful force of Gauguin's mythical sunlight. The paraphrase is indeed a homage and a testimony to an encounter, but it is only in the light of the ensuing development that Gauguin's new impact on Chagall can be perceived in his painting.

So now the stars of the first magnitude in Chagall's firmament are Titian and Gauguin. Titian stands, one might say, for painting as absolute, total mutual interpenetration of senses and spirit; Gauguin, instead, for painting as a secret door from without to within. For Chagall to take his bearings by these two stars did not involve any change of course; on the contrary, it confirms him in the course he had always followed. Completeness and inwardness, the signs of a still greater maturity, arise from the inner form of what he had already done. This development can be traced in a group of smaller works as well as in a series of important paintings. The major landmarks are the gouaches done at Mies on Lake Geneva² (Classified Catalogue, 988-990) in autumn, 1958, with their broad rhythm and radiant coloring (at once a continuation and an intensification of the style of the ballet designs), followed by the circus cycle of 1959, the Sils Maria group of early 1960, and finally the oils and gouaches finished in 1960 and 1961.

The Three Acrobats (p. 571) of the circus cycle of 1959 recalls *The Big Circus* of 1956 in its motif and the circus pictures of 1957 in its vibrant handling. But every detail of color and motif approaches still closer to us from the mass of the paint. The intangible, swirling, luminous white of the ground creates the space for the circus performance of the other colors – pistachio green, yellow, orange, red, and blue. The paint is often applied directly from the tube or with a broad palette knife. Thus the handling contributes to the dynamism of the creative act. At first glance it may seem almost too loose, but one soon realizes that the spontaneous energy is indispensable for the creation of a new order as regards not only the relationships on the plane but also the effect of depth enhanced by the color. On the one hand the range of the third dimension is increased and on the other the surface rhythm in which we encounter it is greatly tautened. Therefore the slightest shift on the plane leads deep into the third dimension. This is matched by a far denser and more vivid experience of space within the world created by the color. Everything brought out by the paint is defined both two and three dimensionally and achieves its effect through the direct material radiance of the color and through the stimulus it exerts on the spatial conception as a basis for the visual conception in general. This dual effect is inherent in every shape produced with color on a flat surface. But in *The Three Acrobats* Chagall has enhanced both its aspects, so that one discovers anew their tension and compenetration. An important point is that the drawing is subordinate to the color, on which everything depends. Thus Chagall has finally achieved his aim of making the color the origin of both the sensuously immediate and the allegorical character of the picture.

This is no less true of the dark-toned gouache, *The Village* (p. 587). The painter reclines at the bottom, wearing a broad-brimmed hat; above him rises the world, the tree, the fish, the clock, figments of his imagination and yet real, torn from his heart and yet there since always. Everything is a dream, the world is a dream, all our joys and sorrows are dreams, and yet their power fills the present. At the same time Chagall did gouaches with circus motifs – *Tightrope Walker and Fish* (p. 586), a girlish figure in a flower-embroidered dress blended with the prismatic diagram of dance steps and the hoops used by circus acrobats, and *Profile* (p. 588), cornflower blue, brick red, and réséda green alongside the milky white of the Japan paper, profile, and "world" interlocked like land and sea. In another picture a large face reminiscent of the old motif of *I and*

Woman with
Blue Face, 1960



the Village, but now become the mysterious face of the sun or moon above the earthly paradise, enters from the right (Classified Catalogue, 995). A little later Chagall did the gouaches of the "Nice" cycle with pairs of lovers high up in the sky over the Baie des Anges and the tall figure of a girl before the crimson houses of the Boulevard Masséna (Classified Catalogue, 999). The oils painted at Sils Maria in January, 1960, have a fairy-tale charm in which the peasant and his cow are cut from the same wood as the forest on the mountain side (Classified Catalogue, 996) and the pair of lovers are as brilliantly white and filled with the same tender light as the snow on the roofs of the Engadine houses (Classified Catalogue, 998).

Of the many flower pieces Chagall painted during this period two deserve special mention. They are *The Window* of 1959 (p. 570), which he painted in his apartment on the Quai Bourbon in Paris, and *Bouquet and Window* of 1960 (Classified Catalogue, 1003), which gives the impression of a diptych. In this latter picture one can realize how the juxtaposition of totally different motifs provided the inspiration for a unity based on the spatial order of the color. This is still clearer in all Chagall's subsequent works, the magnificent series of gouaches of 1960 and 1961 and the large oils, *Woman with Blue Face* (p. 593), *The Tree of Jesse*, and *Bouquet and Red Circus*.

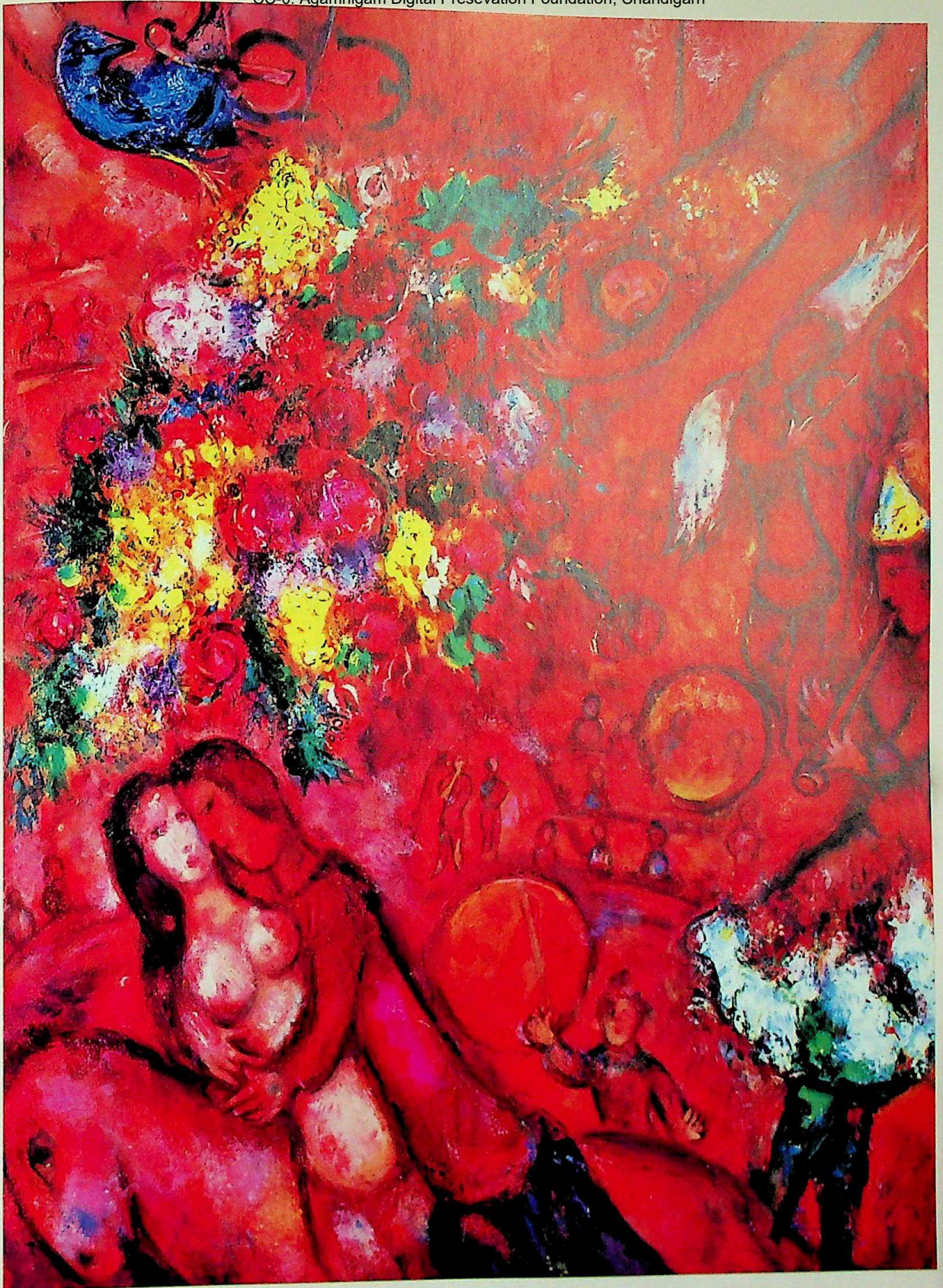
Woman with Blue Face has a long history. It started in 1931 as the picture of a seated rabbi reading a book with bent head before the open Ark. The rabbi became a bride; his head, that of the groom; the top of the Ark, a couch; the moon, a fish; the wandering Jew, a flute player.

The "dense" handling and the dark ground warrant a comparison with *Players in the Night*. But whereas there, all stems from the "tragic" disquiet of the inwardly agitated matter, here the broad movement of the motifs rises with tranquil force from the lowest depths. Thus the figure of the bride becomes a mighty wave in the night, rousing with its phosphorescent spray the colors of all the rest. These colors do not appear, as in *Players in the Night*, to derive from "extreme" states of the material substance, but from a broad life stream. They mirror the destiny of light, to grow, radiate, and fail. This is a wedding picture with musicians, like that of 1944, but more relaxed and elemental. The motifs form balancing pairs: bride and groom, flowers and mother's house, cock and fiddler, night and day. One enters into the picture and takes part in the action, yet all remains a pure, incomprehensible game, as innocent, vital, and mysterious as life itself.

The same is true of *The Tree of Jesse* (p. 585) and *Bouquet and Red Circus* (p. 595). The radiance of the pigment, in one black, in the other red, creates a dense picture space. Everything stems from this color and is fulfilled in it. But we can still enter the picture and take part in the "chemistry" of the colors and in the transformations that are conveyed in the language of the motifs. In *The Tree of Jesse* these motifs surround the façade of Notre-Dame in Paris, which glows an urgent red in the gloom. The starting point was a study of the Paris cycle in which a young woman with a child in her arms emerges from the nave of the cathedral. The tree, which according to the title of the picture is related to Christ's family tree³ but here is the tree of life in the fullest sense of the word, is encircled by the sun and moon and by its appurtenant beasts. Fish, cock, ass, two-headed figure, Russian houses, all rise in dynamic order before the eyes of the painter at the easel. But the "picture within the picture" on which he is working represents a bird with spreading wings, for what we call the soul is flight and movement.

A detailed "symbolic" interpretation of this picture would be an enterprise like emptying the sea. For at every point one discovers references to Chagall's entire œuvre and to all the levels of an immense symbolic tradition. The picture is the sum total of the separate elements, each with its vast wealth of references, each with its proper position, borne by the color as radiation and as substance, produced by the "chemistry"

Bouquet and Red
Circus, 1960



and contributing to it. The unity in which the thousand elements with their hundred movements are amalgamated is far denser than before. Whether the motifs, as in *The Tree of Jesse*, recall certain myths which we can distinguish as such, or whether their "symbolic" significance is more general, as in *Red Circus*, has no importance. Everything is mirrored in everything else – the motifs in the form, the color in the motif, the covert in the overt, within in without. From the magic fire of the flowers in *Red Circus*, from the lovers and the musicians, the way leads into the depths. All is at once symbol and sensuous present.

The ideas evoked by a picture are not concerned with the details but with the human world as a whole. And the means that produce the picture derive in their superabundant wealth from one "chemistry." Both these things are possible owing to the consistent autonomy of the spatial form. Chagall's work on the windows for Jerusalem had further increased its extension in depth. This appears most clearly in *The Garden of Eden*, painted in summer, 1961. What he had once sought in the new medium of ceramics on the wall of a building, namely the total integration of image and matter, of imaginary and concrete, has found here, by the roundabout route via glass painting, a complete expression in oil painting. *The Garden of Eden* is just as solid, just as naturally palpable as a ceramic mural and yet just as flooded with light as a stained-glass window.

Chagall is still at work. Every new picture will pose new questions and pose anew the old question of the significance of his entire œuvre. In this book questions have been posed and answers given on the basis of what he has done so far. Whether they touch the heart of the matter will only be discovered through a lengthy study of his œuvre – a study which the questions and answers in this book are meant to encourage.

On many points I have adopted the artist's personal views and not only those explicitly quoted in his own words. For those views are not abstract theories dissociated from his work and therefore of little use for its interpretation, but sudden flashes of light that illuminate essential aspects of his art with all its mobility and inconsistency. Yet by their very nature they are able only now and again to indicate a trend and offer an explanation of certain details.

Our journey has been a long one, following the events of Chagall's life and the flow of his artistic production. Every problem has been discussed where it emerged most clearly and in the context of the relative creative period. That has resulted in many apparent repetitions and a few apparent contradictions. One could of course conceive a study of Chagall's art aimed at stressing certain phenomena and certain problems which have occurred in the course of his long career. It would be possible for certain combinations of motifs, for the significance of left and right, top and bottom in a picture, for certain basic compositional schemata, for the conditions governing the development of the space-creating function of the color. But the vast framework in which all these problems arise seemed to me to warrant a different method.

What is the significance of Chagall's art? What position does it occupy in the history of twentieth-century art? Even though we can survey his artistic production over fifty-five years, there is of course no plain answer to these questions. If one considers solely his early work, his position can be more or less defined. Chagall's start in the present century coincided with that of his generation, the generation of the "younger" Cubists, and his own creative powers were stimulated by the Cubist revolution. In this respect one can consider Chagall as a fellow traveler of the Cubists with whom he was fundamentally at cross-purposes owing to his own Eastern tradition, for which reason he also anticipated their opponents, the Surrealists.

But Chagall's art is not adequately defined by his early work alone, for that is merely one phase in his entire œuvre. What he did later is far from a mere transposition of a definitive achievement in a more human and natural style. It is rather a total inte-

gration of reality in the great adventure of painting, the union of within and without, of soul and world.

Those who seek a definition of the nature of Chagall's art often insist on his Russian or Jewish origin, and especially on his Hasidic heritage, which in fact made a quite decisive impact on his fundamental spiritual attitude and is therefore responsible for certain characteristics of his art. But Chagall's Russian and Jewish heritage has influenced his art neither more nor less than Picasso's Spanish and Mediterranean heritage have influenced his. Both are factors in the artist's production but do not determine its nature. Moreover, Chagall's art is not addressed in any special way to the Jews, but to *all* mankind; his message is not concerned with this detail or that, but with a general view of the world, a philosophy of life. It is with such things that the history of art should deal, after elucidating their determining factors, and that is how it will have to define the nature of Chagall's art considered both in isolation and in the context of the art of the twentieth century.

The art of Chagall stands in opposition to much that characterizes our times: to the rationality of science, to utilitarianism, and to the anonymous effect of technical progress. Other artists have referred on purpose to the style of our life today, to the problems and needs of modern society. Never Chagall. Is he then to be considered outside of the art of today, in a timeless framework, without specific attachment to our epoch?

One is always struck by the profound attachment of the artist to the world of his childhood, which alone sometimes seems to put his work outside of time. And yet this attachment is exactly the essence of the miraculous action his painting brings to those who like it. The extraordinary freedom of imagination, which the rest of us, imprisoned by the organizational tentacles of modern society, long for like a man dying of thirst, and which thus becomes necessary for the balance of our lives, finds its freshness of source in this very attachment. A similar thing may be said of the mythical world of images created by Chagall. The myth is eternal, but the metamorphosis concerns us directly.

The very immediacy of the art of Chagall seems to burst from his timeless character. But that only concerns his message and does not as yet refer to his plastic qualities. How can one rate Chagall's work, in terms of present-day art?

Many critics who reserve Chagall an important place, put him all the same outside the range of current painting. It is true that he has always remained apart from artistic movements, and could therefore be considered by each movement in turn as an anti-presence. But for a more synthesized vision of the art of the twentieth century, which ought to replace the images created by the movements, his connection to the major current of modernity in present-day art seems obvious. Chagall, in following the most profound trend of the century, has lessened more and more the old distance between the painting and the observer, which was basic to classic figurative painting. One must recall that if this goal were fulfilled, the criteria for modernity could no longer be found in nonfigurative painting, as certain people have wished. What is essential, on the contrary, is that painting become an action in which the observer participates, entering into its space, and joining in its movement. All this is the case for Chagall, and the unity of image and form he has accomplished seems to be an essential element in present-day discussion.

Here also the very reality of his art seems to flow from its timeless character. Chagall lives at once in a past of long ago, and in the present in which his painting unfolds. But what counts more than anything else and gives all the immediate value to his art is that he takes a stand against the recent past, the last centuries, and against the spirit which controlled them.

Chagall does not do gratuitous decoration. He does not pause long either on external aspects of things, and his painting describes even less states of the psyche. Chagall the artist takes sides. The spiritual reality he has strived to produce since he first picked up a paint brush is that which governs beings and things. But to the extent to which man takes hold of the world with his reason, the spiritual reality weakens in him and loses its power. The art of Chagall is an attempt to re-establish it, communicate it to the observer, and thus cure him of the disease of rationalization. Each painting has this mission. Domination of the reason puts aside the irrational forces of the center where one's true destiny is formed, and makes them harmful. We are suffering from an unbalance in which all our spiritual world is menaced. There is only one way out: to put the soul, that mysterious center of the human creature, above all else.

It is to this revolution that the painting of Chagall is dedicated. We sense it already in the mysterious symbolism of the early paintings, which have the eternal movement of the soul as theme, and in which is shown the antagonism and the desire for union of the primary forces. *Hommage à Apollinaire* soars like a banner above the paintings of this period. The inspiration which Chagall found in the theater in Russia and in nature in France let the current of creativity gain more and more strength. Thus the love of the first couple, of which all couples carry a spark, becomes a movement engulfing all, in which the soul and the world rediscover each other. But the quest for wholeness represents at the same time a way of life. Man is free when he renounces the domination of the world, when he loves without restriction: in this way reality in all its fullness opens to him. For this reason the crucified Christ is for Chagall the most profound symbol of humanism. For one who attains freedom, all the faculties of his being are open to accomplish a fuller and more worthy life; he is in harmony with nature and with other men. It is peace on earth.

One can see the action of the irrational in the fluidity of movement which runs through the paintings; in the fantastic rhythm which directs the metamorphosis of the forms. It is no less apparent in the slower growth of the images and in the sudden dawning between them of symbols brought from afar by the mysterious currents of time. We find it also in the alchemy of color, where the reality itself of the work of art springs to life. All this world calls to us, not with argument, but with the force of magic. It is an appeal for a more full life, to being in harmony with the world in that intimate and just, proud and humble way to which men, since the beginning, have given the name happiness.

Notes

Introduction

- 1 The excellent monograph published by the two Russian art critics Abraham Efross and Jakob Tugendhold in 1918 must always be borne in mind. The most important postwar monographs are those by James Johnson Sweeney, Lionello Venturi, and Jacques Lassaigne.
- 2 Walter Erben, *Marc Chagall* (Munich, 1957), p. 112, says, "Nothing could be more irrelevant than an attempt to establish a chronological order of our painter's work."
- 3 Chagall himself says that the Jewish New Year had no influence on his reckoning of time. Nonetheless, it may well have helped to contribute to the "instability" of the Christian year.
- 4 Chagall's brother was born in 1891, so changing 1889 to 1887 would have established a six-year interval between the two. James Johnson Sweeney, *Marc Chagall* (New York, 1948), p. 11 n., gives a different explanation of the alteration of the date in the official records. Isaac Kloomok, *Marc Chagall, His Life and Work* (New York, 1951), p. 8 n., holds that Chagall's father, as was usual at that time, reported the birth of his sons several years later and then back-dated that of the elder as a precaution against military service. Compare, interview by Edouard Roditi, *Dialogues on Art* (London, 1960), p. 32.
- 5 Cf. S. M. Gorianoff, *The Legal Regulations on Military Service* (St. Petersburg, 1913). The family chart (p. 25) shows that Chagall was deferred until 1910 for reasons of study.
- 6 Other early monographs contain no information on this point.
- 7 "Ever since my youth," he wrote in 1927, "I have been against painting as a trade whose sole purpose is to adorn people's homes." Maurice Raynal, *Anthologie de la peinture en France de 1906 à nos jours* (Paris, 1927), p. 93.
- 8 This applies to the collaboration of representatives of the most diverse sciences in their study of "traditional" symbolism. Cf. Julius Schwabe, Foreword, *Symbolon, Jahrbuch für Symbolforschung*, I (Basel and Stuttgart, 1960).
- 9 André Breton, *Le Surréalisme et la peinture* (New York, 1945), p. 89.
- 10 For Chagall's present opinion of Rousseau, see Jacques Lassaigne, *Chagall* (Paris, 1957), pp. 28 f.
- 11 Cf. James Johnson Sweeney, "An Interview with Marc Chagall," *Partisan Review*, IX, No. 1 (New York, 1944), p. 89.
- 12 From the Hebrew word *chassid*, pious.
- 13 Cf. Gershom Scholem, *Die jüdische Mystik in ihren Hauptströmungen* (Zurich, 1957), pp. 356 f.
- 14 *Ibid.*, where the following quotations are also found.
- 15 Schulze Vellinghausen, "Zu einer Chagall Ausstellung," *Texte und Zeichen*, III (Berlin, 1957), p. 304.
- 16 Scholem, *op. cit.*, p. 381.
- 17 *Marc Chagall* (Berlin, 1924), p. 20.
- 18 "I wanted to render in a human fashion humanity's impotence in the face of nature," Chagall wrote in 1927. Cf. Raynal, *op. cit.*, p. 93.
- 19 Marc Chagall, *My Life*, trans. Elizabeth Abbott (New York, 1960), p. 128.
- 20 H. M. Rotermund, "Der Gekreuzigte im Werk Chagalls," *Mousseion* (Cologne, 1960), p. 27.
- 21 Two novels by important Jewish authors are dedicated to Christ: *Der Nazarene* by Shalom Asch, and *Der Meister* by Max Brod. Cf. Joseph Klaus-

ner, *Jesus von Nazareth* (Berlin, 1930); Jules Isaac, *Jésus et Israël* (Paris, 1948); Herman Adler, "Das Christusbild im Lichte jüdischer Autoren," *Symbolon*, II (1961), 41f.

Vitebsk

- 1 Efross was mistaken in saying that Chagall was born at Lyozno; Abraham Efross and Jakob Tugendhold, *Die Kunst Marc Chagalls* (Potsdam, 1921), p. 48. The mistake was repeated by Karl With, *Marc Chagall* (Leipzig, 1923), p. 4. Since then it has been compounded again and again by compilers of catalogues.
- 2 All the information on Vitebsk was taken from W. P. Simenov, *Russia*, IX (St. Petersburg, 1905).
- 3 Rachel Wischnitzer-Bernstein, "The Wise Men of Worms," *The Reconstructionist*, XXV, No. 9 (New York, 1959).
- 4 *My Life*, p. 10.
- 5 *Ibid.*, pp. 1f.
- 6 *Ibid.*, pp. 2f.
- 7 *Ibid.*
- 8 *Ibid.*
- 9 Lassaigue, *op. cit.*, p. 22.
- 10 *My Life*, p. 43.
- 11 *Ibid.*, p. 51.
- 12 *Ibid.*, p. 52; cf. Roditi, *op. cit.*, p. 33.
- 13 *My Life*, p. 53.

Chagall at Pen's

- 1 *My Life*, p. 55.
- 2 *Ibid.*, p. 57.
- 3 *Ibid.*, p. 59.
- 4 Compare the significance of gaucherie as an artistic medium in the circle of the Nabi. Harald Szeemann, "Die Anfänge der modernen Buchillustration" (unpublished dissertation, University of Bern), p. 4.
- 5 As an example one may mention the beard in the study of the old man. The optical impression is obtained by a jagged dark patch, owing to the suggestion of light and shade. The figures in the background behind the violinist, each formed by a patch of color, are examples of a similar transposition.

St. Petersburg

- 1 *My Life*, p. 63.
- 2 Lassaigue, *op. cit.*, p. 22.

- 3 *My Life*, p. 81.
- 4 *Ibid.*, p. 85.
- 5 *Ibid.*, p. 86.
- 6 It is with Levitan's sketches that the resemblance is most evident.
- 7 *My Life*, p. 97.
- 8 Lassaigue, *op. cit.*, p. 22. In the same sentence Chagall also mentioned Vrubel and Mossatov among the Russian masters he admired at that time.
- 9 *My Life*, p. 81.
- 10 *Ibid.*, p. 95.

At Bakst's

- 1 *My Life*, pp. 88f.
- 2 "In the Svanseva School, under the Direction of Léon Bakst and M. Dobuschinsky, 1906-1910" (manuscript). The other details about the school are taken from the same source.
- 3 According to the Russian text of the corresponding passage of *My Life* published in *Rassviet* (*L'Aube*), No. 18 (1930), p. 90, a Russian periodical printed in Paris, Bakst said, "words one is ashamed to use in good society," not "a few casual words, the way one makes polite conversation."
- 4 For the other study cf. p. 71.
- 5 Efross and Tugendhold, *op. cit.*, p. 50.
- 6 Catalogue of the exhibition in the Musée des Arts Décoratifs (Paris, 1959), p. 128.
- 7 *My Life*, pp. 61f.
- 8 *Ibid.*, p. 13.
- 9 Lassaigue first called attention to this, *op. cit.*, p. 39.

From Narva to the Pictures of Couples

- 1 *My Life*, p. 94.
- 2 Efross and Tugendhold, *op. cit.*, p. 48.
- 3 In fact, Chagall had no chance of seeing any originals. The exhibitions of French art of the last few decades organized by the periodical *Zolotoe runo* (*The Golden Fleece*), mentioned by Lionello Venturi, *Marc Chagall* (Geneva, 1956), p. 22, were held only in Moscow.
- 4 Besides the study already mentioned on p. 63.

The Meeting with Bella

- 1 *My Life*, p. 75.
- 2 *Ibid.*

- 3 *Ibid.*, p. 93.
- 4 Chagall recalls that on graduating from high school she was awarded a gold medal as one of the four best graduates in all Russia.
- 5 *My Life*, p. 74.
- 6 *Ibid.*, p. 76.

The Narrative Pictures of 1909/10 and the Last St. Petersburg Period

- 1 Gustave Coquiot, *Les Indépendants, 1884-1920* (Paris, 1921), pp. 58f.
- 2 Lassaigne, *op. cit.*, pp. 20f.; Cf. Venturi, *op. cit.*, pp. 20f., on Chagall's affinity with icon painting.
- 3 Also in some Western examples of the eleventh and twelfth centuries. Cf. Paul Thoby, *Le Crucifix, des origines au Concile de Trente* (Nantes, 1959), Nos. 31, 42, 131, 196. It is noteworthy that, compared with the icons, Chagall has changed the traditional position of Mary, on Christ's right, with that of St. John.
- 4 This type is exactly that of an apostle in a fourteenth-century icon of the Transfiguration (Classified Catalogue, Works by Other Artists, 22) now in the Tretyakov Gallery. Before 1924 it was in its original site in the Spasso-Preobrazenskovo Cathedral in Pereslavia-Saleskovo, so Chagall must have seen a similar work. Cf. A. Svirin, *Russian Medieval Paintings in the State Collection in the Tretyakov Gallery* (Moscow, 1958), Pl. 32, and the reproductions in M. V. Alpatov, *Andrei Rublov*, (Moscow, 1959), Pls. 4 and 7.
- 5 For the parallel between Kafka and Chagall, see too Elisa Debenedetti, "Saggio di interpretazione del violinista verde di Chagall," *Commentari*, IX, No. 4 (Rome, 1958), pp. 305f.
- 6 According to Obolenskaja's description, the roof of the house was green, the peasant was dressed in gray, the ground was lilac, and the entire coloring rather diffuse.

Chagall's Fauvist Phase

- 1 Chagall, "Quelques Impressions sur la peinture française," *Renaissance*, I and II (New York, 1944/45), p. 46.
- 2 *My Life*, p. 100.
- 3 *Ibid.*, p. 107.
- 4 *Ibid.*, p. 102.
- 5 Chagall, *Renaissance*, p. 46.
- 6 *Ibid.*
- 7 Werner Schmalenbach pointed this out in *Chagall* (Berlin, 1957).

- 8 He may also have been influenced by the example of Delaunay's pictures of the Eiffel Tower.
- 9 *My Life*, p. 107.
- 10 Compare *Portrait of Greta Moll* of 1908, reproduced by Alfred H. Barr, *Matisse, His Art and His Public* (New York, 1951), p. 351.

First Encounter with Cubism

- 1 Efross and Tugendhold, *op. cit.*, p. 53.
- 2 According to a conversation in 1957; the other "elements" are the "mystique of the icons" and the "mystique of Hasidism."
- 3 Georg Schmidt, *Zehn Farblichdrucke nach Gouachen von Marc Chagall* (Basel, 1954), p. 8.
- 4 Robert Delaunay, "Du Cubisme à l'art abstrait," Documents inédits publiés par Pierre Francastel (Paris, 1957), pp. 146f.
- 5 Schmidt, *op. cit.*, p. 11.
- 6 For Delaunay's theoretical position, see Francastel's introduction to "Du Cubisme à l'art abstrait" (Documents inédits) and the essay "Du Cubisme à l'art abstrait" by Jean Laude, *Critique*, No. 156 (May, 1960), pp. 140f.
- 7 Color reproduction in Werner Haftmann, *Malerei im 20. Jahrhundert* (Munich, 1955), p. 139.
- 8 Erich Neumann, *Die grosse Mutter* (Zurich, 1956), pp. 117f., and Pls. 12B, 29, 35, 56, 134, and frontispiece.
- 9 *My Life*, pp. 40f.
- 10 Efross and Tugendhold, *op. cit.*, p. 32.
- 11 *My Life*, p. 45.
- 12 *Ibid.*, p. 102.

Preliminaries for the Major Works

- 1 Breton, *op. cit.*, p. 89.
- 2 Vellinghausen, *op. cit.*, p. 300.
- 3 *Partisan Review*, p. 93. The Impressionists (and the Neo-Impressionists) referred consciously to Chevreul's work, *De la Loi du contraste simultané des couleurs et de l'assortiment des objets coloriés*, which appeared as early as 1839. For that reason, the comparison, in Chagall's sense, is untenable.
- 4 *My Life*, p. 12.
- 5 One must also bear in mind the closeness of the Jews to animals. Cf. Michael Landmann, *Das Tier in der jüdischen Weisung* (Heidelberg, 1959). According to Rachel Wischnitzer-Bernstein, *Gestalten und Symbole der jüdischen Kunst* (Berlin-Schöneberg, 1935), p. VII, it is generally accepted that the *Physiologus* is based on a Jewish original.

- 6 In Franz Marc and Brancusi we find a still more pronounced acceptance of animals as representatives of a healthier, primitive life, in the sense of Rilke's eighth "Duino Elegy." In his address on receiving the Erasmus Prize in Copenhagen in 1960, Chagall said, "Why should one part of nature – namely the human race – go bankrupt? I look about me and see: the animals are not bankrupt."
- 7 Neumann, *op. cit.*, p. 58 and *passim*; also E. O. James, *Religionen der Vorzeit* (Cologne, 1960), pp. 227f., and Heinz Demisch, "Kuh-Motive bei Marc Chagall," *Alte und Neue Kunst*, X, No. 2/3 (Zurich, 1959), pp. 14f.
- 8 The history of these "fantastic" forms in Western art was studied extremely well by Jürgis Baltrušaitis. Cf. *Anamorphoses* (Paris, 1955); *Le Moyen Age fantastique* (Paris, 1955); *Aberations* (Paris, 1957); *Réveils et prodiges* (Paris, 1960). Chagall's later "form complexes," in particular, have their place in the context of those works.
- 9 Chagall alludes explicitly to that thematic cycle in the title of a later picture with an animal-headed man, *Midsummer Night's Dream*, 1939.
- 10 Masora of Worms, 1272; Masora of Oxford, c. 1290; Central-Rhenish Haggada, late twelfth century, in the Bezalel National Museum, Jerusalem. According to the records of the Bezalel Museum, kindly placed at my disposal by Mrs. Schwimmer-Vigevano. Cf. Wischnitzer-Bernstein, *op. cit.*, p. 30.
- 12 Cf. Cendrars, "Les Poètes d'aujourd'hui devant la science de la linguistique moderne," *Aujourd'hui* (Paris, 1931), pp. 181f. and 201.
- 13 *My Life*, p. 111.
- 14 *Ibid.*
- 15 Quoted by Waldemar George, *Marc Chagall* (Paris, 1928), p. 12.
- 16 *My Life*, pp. 107, 112.
- 17 *Ibid.*, p. 113.
- 18 *Ibid.*, p. 115.
- 19 Breton, *op. cit.*, p. 89.
- 20 *Soirées de Paris*, No. 23 (Apr. 15, 1914).
- 21 *Der Sturm*, No. 210/211 (May, 1914).
- 22 Cf. Guillaume Apollinaire, *Oeuvres poétiques* (Paris, 1956), pp. 210f.
- 23 *My Life*, p. 106.

The Large Compositions of 1911

Chagall in "La Ruche"

- 1 All this information comes from Jacques Chapiro, *La Ruche* (Paris, 1960).
- 2 *Ibid.*, p. 70, says one came across Chagall on the paths between the pavilions and hutments or hidden away in a corner reading a book.
- 3 *My Life*, p. 116.
- 4 *Ibid.*, p. 103.
- 5 *Ibid.*, p. 100.
- 6 Chapiro, *op. cit.*, p. 66.
- 7 *Ibid.*, pp. 37f.
- 8 *Poésies complètes de Blaise Cendrars* (Paris, 1944), pp. 109 f. New versions of the poems, translated into German by Rudolf Blümner, were published in *Der Sturm* (July, 1918), and in *Das Sturmbilderbuch I* (1923). A still earlier piece by Cendrars on Chagall, dated April, 1912, was first printed in *Soirées de Paris* (June 15, 1914) and reprinted in *Aujourd'hui* (Paris, 1931), pp. 133f.
- 9 *My Life*, p. 112.
- 10 Chagall's contribution to "Douze Écrivains et artistes l'évoquent..." in *Le Figaro littéraire*, No. 771 (Jan. 28, 1961), p. 6.
- 11 James Johnson Sweeney, *Marc Chagall* (New York, 1946), p. 16.
- 1 *My Life*, p. 110.
- 2 *Ibid.* Of course, Chagall's rejection of Cubism was never so absolute as this phrase might make us believe. He greatly appreciated the work of Roger de La Fresnaye and later that of Juan Gris and admired Duchamp-Villon's sculptures, which he found "mysterious and powerful."
- 3 This trend is revealed by the title of the salon, "La Section d'Or," in autumn, 1912, where Gleizes, Villon, Léger, Gris, Metzinger, Duchamp, La Fresnaye, and others showed their work.
- 4 There was an analogous development in Mondrian during the transition to strict orthogonality, naturally in a different formal context. His diagonal compositions of 1918/19 (cf. Michel Seuphor, *Piet Mondrian* (New York, 1956), Group 30 of the Classified Catalogue on p. 383) were based on a regular predrawn network, whereas later all the proportions were established "by eye."
- 5 Heinz Demisch, *Vision und Mythos in der modernen Kunst* (Stuttgart, 1959), pp. 72f.
- 6 He found a parallel to the suckling scene in an Egyptian relief of 1480 B. C., of which Chagall, of course, had no knowledge. There the infant Queen Hatshepsut is suckled by Hathor, the celestial cow. Demisch interprets the other major motif, the milkmaid whose dress is decorated with mystical peacocks' eyes, as the image of the human soul that yearns for the vast expanses of heaven.
- 7 L. C. Breuning, in his comment on Apollinaire's "Chroniques d'Art" (Paris, 1960), p. 464, rightly suggests that these are the three pictures mentioned in the catalogue of 1912.
- 8 Apollinaire reported the fact in "Chroniques d'Art," *L'Intransigeant*, p. 226.
- 9 Gen. 1: 26–28.
- 10 The second sketch, bottom right, p. 152, reveals

the gradual approximation to the definitive form.

- 11 Hans R. Hahnloser, *Villard de Honnecourt* (Vienna, 1935), Pl. 35 and pp. 86f.
- 12 Ellen J. Beer, *Die Rose der Kathedrale von Lausanne und der kosmologische Bilderkreis* (Bern, 1952), pp. 33f.
- 13 Alain Jouffroy rightly considers the circle, which he sees as movement and therefore calls a "wheel," as the secret basic structure of the whole work; "Marc Chagall oder das Gleichgewicht in der Zerrüttung," *Schweizer Monatshefte*, IV, No. 39 (July, 1959), p. 356. Allyn Weisstein emphasizes in a similar sense the "concentricity" of the basic form and links it with the circular trend in "Oriental" art; "Iconography of Chagall," *Kenyon Review*, XVI, No. 1 (Winter, 1954), p. 40.
- 14 David Talbot Rice reproduces in *The Art of Byzantium* (New York, 1959), Pl. XXXIX, an example from Ms. Gr. 1242 in the Bibliothèque Nationale. A. Svirin reproduces another from the fourteenth century in *op. cit.*, Pl. 32.
- 15 Scholem, *op. cit.*, pp. 171f. Cf. the significance of the Fall of Adam in the Lurianic Cabala, *ibid.*, pp. 302f.
- 16 *Ibid.*, p. 247.
- 17 *Ibid.*, pp. 253f.
- 18 *Ibid.*, pp. 247, 256.
- 19 *Ibid.*, p. 374.
- 20 The evolution in Picasso and Braque, which was to some extent parallel in its basic features, is excellently described by Jean Laude in his review of Guy Habasque's book, *Le Cubisme*, following the remarks on p. 52; *Critique*, p. 439.

The Portraits

- 1 According to Chagall himself, this *Self-portrait* dates from 1911. If my conjecture is correct and the creative year 1911 continued until summer, 1912, we may assume that it was painted in early summer. Even so, it is still one of the earliest examples of the use of pasted paper. Picasso first inserted extraneous elements in a picture in spring, 1912, before leaving for Céret (according to the new, more accurate dating of the picture *Still Life with the Cane Chair* by Douglas Cooper in the *Catalogue of the Picasso Exhibition in the Musée Cantini* (Marseilles, 1959, note on Cat. No. 19). He next used pieces of wallpaper at Céret; Roland Penrose, *Picasso, His Life and Work* (London, 1958), p. 173. Braque's first *papiers collés* date from summer or autumn, 1912.
- 2 Quoted by François Mathéy, *Catalogue of the Chagall Exhibition in the Musée des Arts Décoratifs* (Paris, 1959).

Golgotha

- 1 Cf. Neumann, *op. cit.*, pp. 240f. and 301.
- 2 This is Walter Erben's interpretation, *op. cit.*, p. 50.
- 3 One of Mary's breasts is visible. This stresses the significance of the mother in relation to the Christ Child. Rotermond goes so far as to suggest that the picture was inspired by the motif of the *Galaktrophos*, Mary nursing her child; *Museion, op. cit.*, p. 267.
- 4 In connection with the more ancient iconographic type of the Crucifixion with the cross previously erected. Cf. Louis Bréhier, *L'Art chrétien* (Paris, 1928), pp. 171f. and 336f., with an example from the Peribleptos church at Mistra.
- 5 For the symbolism of the boat and its converse relationship to the cross, cf. Neumann, *op. cit.*, pp. 243f. For all the symbols, cf. the interpretation given by Avraham Kampf, "Marc Chagall," *The Student Zionist*, Feb., 1951, pp. 14f.

The "Cubism" of 1912

- 1 Efross and Tugendhold, *op. cit.*, p. 13.
- 2 Guy Habasque, *Le Cubisme* (Paris, 1960), p. 138.
- 3 Cf. Chagall's sharp rejection of Futurism in Raynal, *op. cit.*, pp. 95f.
- 4 *Elasticità* and the various representations of pacing figures.
- 5 The whole entry in the report on the Salon des Indépendants, where the picture was exhibited, runs: "By Chagall, *Adam and Eve*, a large decorative composition that reveals serious colorist qualities, a decided talent and a curious, restless spirit." (*Chroniques d'Art*, p. 296).
- 6 Theodor Däubler, *Der neue Standpunkt* (Leipzig, 1919), p. 131. A second article by Däubler on Chagall appeared in 1920 in *Cicerone* (Leipzig) and in *Jahrbuch der Jungen Kunst* (Leipzig).
- 7 Däubler, *op. cit.*, p. 130.
- 8 *Ibid.*
- 9 *Ibid.*, p. 133.
- 10 *My Life*, p. 15.
- 11 Däubler, *op. cit.*, pp. 134f.

Figure Paintings and Dynamic Style of 1913/14

- 1 In the open book on the table one can read a few words written in Hebrew. But, as the artist says, they do not form a connected text but an "anarchical" word pattern.

- 2 Joseph Gregor and René Fülöp-Miller, *Das russische Theater* (Vienna, 1928), p. 114.
- 3 From Ms. Gr. 74, Bibliothèque Nationale, fol. 192, reprod. in *Evangelies avec peintures byzantines du XIe siècle* (Paris, n. d.), II, Pl. 165; cf. Classified Catalogue, Works by Other Artists, 3.
- 4 A well-known example of Russian icon painting, the *Znamenie* from the monastery in Jaroslav, c. 1220, in the Tretyakov Gallery, Moscow. Chagall may have also been inspired by the type of the Madonna of the Annunciation carrying her unborn child before her. An example from the end of the eleventh century, the Annunciation of Ustiug, is reproduced in W. Weidle, *Les Icones byzantines et russes* (Milan, 1955), Vols. V and VII. Cf. the *Vierge ouvrante* and the interpretation of her symbolic significance in Neumann, *op. cit.*, p. 310.
- 5 Demisch, *op. cit.*, pp. 66f.
- 6 An echo of the primitive bisexuality of the Great Mother. Neumann, *op. cit.*, pp. 33f., 169f., 174f., 308.
- 7 Demisch, *op. cit.*, p. 67.
- 8 For the symbolism of gestures, see the works of Herbert Fischer, in particular *Die Sonnenerdstellung*. The author very kindly placed this work at my disposal, partly in manuscript. For the obliquely outstretched arms as an appeal to the sun, see in particular pp. 27f. of the ms. As Fischer told me in a letter, "The woman's gesture can be linked with a lunar and the man's with a solar symbolism."
- 9 In 1913, the symbolism of sun and moon was also the major theme of Delaunay's pictures, but it is not very likely that Chagall was influenced by him. Chagall's half-conscious symbolism has other, deeper sources; moreover, in Delaunay, left and right always signify just the opposite. It is possible, however, that inversely, Delaunay may have been inspired, either consciously or subconsciously, by Chagall's peculiar symbolism.
- 10 Däubler, *op. cit.*, p. 12.
- 11 Nell Walden and Lothar Schreyer, *Der Sturm* (Baden-Baden, 1954), pp. 17f.
- 12 *My Life*, p. 117.
- 9 *My Life*, p. 120.
- 10 Gen. 12: 1-3.
- 11 Lassaigne, *op. cit.*, p. 27.
- 12 Quoted by Michael Ayrton, *Marc Chagall* (Berlin, 1958), p. 14.
- 13 Efross and Tugendhold, *op. cit.*, p. 74.
- 14 Konstantin Umansky, *Neue Kunst in Russland* (Potsdam, 1920), p. 28.
- 15 A good example of the manifest influence of Chagall's drawings is the drawing by Grigoriev in 1919 reproduced in Umansky, *op. cit.*, Pl. 15.
- 16 Efross and Tugendhold, *op. cit.*, p. 74.
- 17 *My Life*, p. 126.
- 18 Bella studied there for twelve semesters starting in autumn, 1907. As far as Chagall recalls, her thesis was on Dostoevski. The still extant report says that Bella's work was outstanding. During the same period she also attended courses of dramatic art under Stanislavski.
- 19 *My Life*, p. 126.
- 20 *Ibid.*, p. 122.
- 21 *Ibid.*, pp. 122-23.
- 22 Bella Chagall, *op. cit.*
- 23 *My Life*, p. 125.

Petrograd and the Revolution

- 1 Efross and Tugendhold, *op. cit.*, p. 76.
- 2 *Ibid.*
- 3 *Ibid.*, p. 58.
- 4 Some of these pictures may not have been painted until after the October Revolution.
- 5 From Ezekiel.
- 6 *My Life*, p. 82.
- 7 Bella Chagall, *op. cit.*
- 8 Compare it with Rembrandt's *Self-portrait with Saskia* in Dresden. Besides the raised glass, another point in common is the expression on the painter's face. A small booklet with reproductions, *Die Meisterbilder von Rembrandt* (Leipzig, 1908), which belonged to Chagall since before the war, shows clear signs of use at this spot. Sweeney (*op. cit.*, pp. 40, 42) mentions as another iconographic parallel the sign attributed to Hogarth on an English inn.
- 9 Efross and Tugendhold, *op. cit.*, p. 41.
- 10 Efross, in an article in *Teatr i Musika*, No. 9 (Moscow, 1922), p. 111.
- 11 Efross and Tugendhold, *op. cit.*, p. 64.

Vitebsk 1914/15

- 1 *My Life*, p. 119.
- 2 Fannina W. Halle, "Marc Chagall," *Das Kunstblatt*, No. 6 (Potsdam, 1922), p. 510.
- 3 Cf. p. 50.
- 4 Halle, *op. cit.*, p. 515.
- 5 Bella Chagall, *Die erste Bagegenis* (New York, 1947).
- 6 Efross and Tugendhold, *op. cit.*, p. 36.
- 7 *Ibid.*, p. 28.
- 8 *Ibid.*

The Academy. Chagall as Commissar for Art

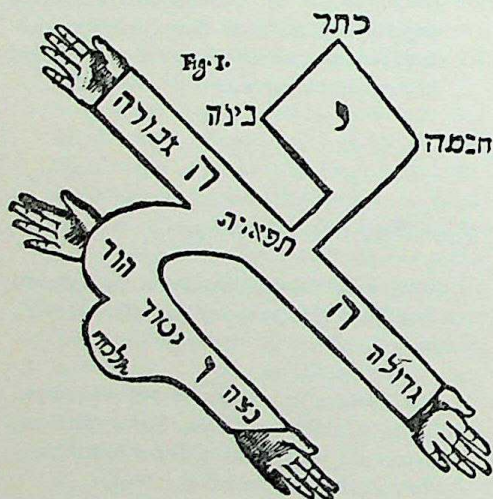
- 1 Lunacharsky had already opened a National Conservatory for Music in Vitebsk. Cf. *Iskustvo Komuni (Community Art)*, No. 1, June, 1918 (Moscow), p. 20.

- 2 *Vitebskij Listok* (*Vitebsk Gazette*), Sept. 20, 1918. He also had the right to intervene in theatrical matters; cf. *Vitebskij Listok*, Sept. 26, 1918.
- 3 *My Life*, p. 140.
- 4 Cf. pp. 255f.
- 5 *Vitebskij Listok*, Sept. 26 and Oct. 4, 1918.
- 6 *Ibid.*, Oct. 8, 1918.
- 7 *Ibid.*, Oct. 22, 1918.
- 8 According to the article "The Red Festival in Vitebsk," *To Arms*, the weekly issued by the Vitebsk War Commissariat, No. 6, Nov. 11, 1918.
- 9 According to the order in *Vitebskij Listok*, Oct. 28, 1918.
- 10 Although, in an article on the Vitebsk festival in the Petrograd *Iskustvo Komuni*, the author, J. Tscherniak, wrote, "The proletariat will accept this new art as their own"; No. 2, Dec. 15, 1918.
- 11 *My Life*, p. 139.
- 12 *Izvestia of the Soviet of the Representatives of the Peasants, the Workers, the Red Army, and the Farm Workers of the Vitebsk Region*, Oct. 19, 1918.
- 13 Ossip Beskin, "Painting and Graphic Art in Byelorussia," *Iskustvo Komuni*, No. 6, 1940 (Leningrad), p. 43.
- 14 According to Chagall's "Letter from Vitebsk," *Iskustvo Komuni*, No. 3, Dec. 22, 1918 (Petrograd), pp. 2-3.
- 15 *Ibid.*
- 16 *Art Life*, Feb. 12, 1919 (Petrograd).
- 17 According to an article by Alexander Rom in *Art*, No. 2/3, April-May, 1921 (Vitebsk), p. 7.
- 18 *Vitebskij Listok*, Nov. 16, 1918.
- 19 *Iskustvo Komuni*, No. 3.
- 20 *Ibid.*
- 21 According to an appeal by Chagall, *Vitebskij Listok*, Nov. 22, 1918.
- 22 *My Life*, p. 145.
- 23 In "Art at the Anniversary of the October Revolution," *Vitebskij Listok*, No. 1030, Nov. 7, 1918.
- 24 *My Life*, p. 140.
- 25 *Ibid.*, pp. 140f.
- 26 *Vitebskij Listok*, Apr. 5, 1919.
- 27 *Ibid.*, May 13, 1919.
- 28 *Ibid.*, June 19, 1919.
- 29 "Reflections on the Popular Fine Arts Academy in Vitebsk," *Schkola i revoluzija* (*School and Revolution*), No. 24/25, Aug. 16, 1919 (Vitebsk), pp. 7f.
- 30 *Vitebskij Listok*, Apr. 4 and Apr. 9, 1919.
- 31 "The Revolution in Art," *Revoluzionnoje Iskustvo*, No. 1 [Mar. or Apr.], 1919, pp. 2-3.
- 32 Letter from Chagall to Brodsky, June 12, 1934.
- 33 *Vitebskij Listok*, Sept. 19, 1919.
- 34 The Petrograd periodical *Jizn Iskustvo*, in the Nov. 28, 1919 number, mentions the resignation as recent.
- 35 *My Life*, p. 151.
- 36 A newspaper report expressed regret that Chagall was poorly represented in the show. *Izvestia of the ... Vitebsk Region*, Dec. 15, 1919.
- 37 Dated Dec. 31, 1919.
- 38 According to Alexander Rom in *Art*, p. 7, during the following months the collection received pictures by Kandinsky, Larionov, and Goncharova.
- 39 *Severnoja Komuna*, Apr. 14, 1919.
- 40 By way of comparison, the State acquired twenty-nine pictures by Kandinsky, besides a number of smaller works, and thirty-one by Malevich (between 1918 and 1920).
- 41 Efross and Tugendhold, *op. cit.*, p. 53.
- 42 The early date is often questioned. But for support of the early date, cf. my remarks in the Introduction, *Catalogue of the Malevich Exhibition in the Kunsthalle, Bern*, 1958.
- 43 Analogous is the superimposition of fragments of objects and geometrical forms, also such details as the spiral, the small semicircles and the use of *faux-bois*.
- 44 Malevich's Cubist pictures, which can be compared with *Cubist Landscape*, are the outcome of a totally different artistic intent. In them a multiform reality condenses in a formal structure from which emerge single forms, the precursors of the Suprematists' rectangles, trapezes, and triangles. The complexly articulated picture space anticipates the white ground in Suprematist pictures.

The Works for the Stage

- 1 Gregor and Fülöp-Miller, *op. cit.*, pp. 40f., and Paul Pörtner, *Experiment Theater* (Zurich, 1960), pp. 31f.
- 2 Pörtner, *op. cit.*, pp. 44f.
- 3 The passage in the article "Houdojnik na Teatr," *Teatralnaja Dekada*, No. 5 (Moscow, 1935), p. 8, actually refers to the Sholem Aleichem production. See below.
- 4 A. Deitsch, "The Ways of GOSET," *Teatralnaja Dekada*, No. 4 (1935), p. 5.
- 5 Abraham Efross, "Marc Chagall au théâtre juif," *Sélection*, VI (Antwerp, 1929), and Efross, *Teatr i Musika*, p. 111.
- 6 *My Life*, p. 162.
- 7 Efross, *Sélection*, p. 41.
- 8 *Ibid.*
- 9 He relates it in "Meine erste Begegnung mit Salomon Michoels," *Idische Kultur*, 1944.
- 10 *My Life*, p. 163.
- 11 Cf. the photograph of Chagall and Michoels, p. 33.
- 12 Pavel Novitzky, "Mikoils," *Obras Akseron*, 1941, pp. 135f.

- 13 In the photographs of these later sets in *Das Moskauer Jüdische Akademische Theater* (Berlin, 1928), what impresses one most is the "artificiality" of their style.
- 14 "Marc Chagall," *Jar-Pliza*, No. 11 (Berlin, 1923), p. 34.
- 15 *Michoels* (Moscow, 1938), pp. 17f.; cf. p. 105. Cf. Paul Fierens, *Marc Chagall* (Paris, 1929), p. 10.
- 16 *My Life*, p. 166.
- 17 *Ibid.*, p. 167.
- 18 Pörtner, *op. cit.*, p. 40f.
- 19 To a theater erected on the site of the old Romanovki. Cf. *Teatralnse Obozreni*, No. 10 (Moscow, 1921), p. 11.
- 20 The designs were shown in the foyer at that time.
- 21 *Teatralnaja Moskva*, No. 7 (1921), p. 7.
- 22 *My Life*, p. 163.
- 23 Salcia Landmann, *Der jüdische Witz* (Olten and Freiburg im Breisgau, 1960), pp. 57f.
- 24 *Ibid.*, p. 92.
- 25 *Ibid.*, p. 68.
- 26 *Ibid.*, p. 92.
- 27 *Ibid.*, p. 494.
- 28 The following example is taken from Kurt Seligmann, *Das Weltreich der Magie* (Stuttgart, 1958), p. 273.



- 29 Scholem, *op. cit.*, pp. 156f.
- 30 Gustav René Hocke, *Manierismus in der Literatur* (Hamburg, 1959), pp. 44f.

The Last Russian Period

- 1 Cf. Camilla Gray, "Futurism, Suprematism, Constructivism," *Soviet Survey*, No. 27 (Paris and London, Jan.-Mar., 1959), pp. 38f. That was the beginning of Social Realism.

- 2 *Ekran*, No. 23 (Moscow, 1922), p. 11.
- 3 *My Life*, p. 169.
- 4 *Ibid.*, p. 170.
- 5 Franziska Baumgarten, "Der 'Homo technicus' in Russland," *Schweizer Monatshefte*, XXXVIII, No. 8 (Zurich, Mar., 1959), pp. 995f.
- 6 *Ekran*, No. 30, Apr. 25, 1922.

Berlin

- 1 Cf. Walden and Schreyer, *Der Sturm*, pp. 261, 263ff.
- 2 Not counting the reproduction of a drawing on the occasion of an exhibition in 1914, the sequence of some twenty-five reproductions commenced in spring, 1917, and continued without interruption until 1922.
- 3 *Op. cit.*, p. 20. Here Expressionism is understood in the sense of the postwar avant-garde trends. On the question of terminology, cf. Paul Pörtner, "Was heisst Expressionismus?" *Neue Zürcher Zeitung*, No. 327 (Jan., 1961), p. 5.
- 4 Cf. Max Ernst, "Vom Werden der Farben," *Der Sturm*, V, No. 8 (Aug., 1917), pp. 66f.: "Chagall's rows of chords became cosmic. . . . Chagall made the circle of glowing color that aims at the goodness of creation." Impressive, too, are the words of Schlemmer in a letter to Wolfgang Pfeleiderer from the front on Nov. 10, 1917, *Briefe und Tagebücher* (Munich, 1958), p. 58.
- 5 Anna Blume, *Die Silbergäule* (Hannover, 1919), p. 29, and *ibid.*, edition 1922, p. 68.
- 6 *Der Sturm*, IX, No. 8 (Dec., 1917).
- 7 Roditi, *op. cit.*, pp. 50f.
- 8 Erben, *op. cit.*, p. 80, quotes a report by Meidner on a meeting with Chagall at that time, "Chagall looked very strange, like a man with occult powers, not a bit intellectual. . . ."
- 9 Cf. Franz Meyer and Hans Bolliger, *Marc Chagall, His Graphic Work* (New York, 1957), pp. VIIIff., where most of these etchings are reproduced (Pls. 1-15), together with all those included in the portfolio edition and in the German translation, *Mein Leben* (Stuttgart, 1959).
- 10 Meyer and Bolliger, *op. cit.*, Pl. 16.
- 11 All the lithographs are reproduced in Julien Cain and Fernand Mourlot, *Chagall lithographie* (Paris, 1960), Nos. 1-24, 26-35. The indication "Mourlot" refers to the catalogue numbers in that work. The work itself is referred to as "Cain and Mourlot." Cf. Meyer and Bolliger, *op. cit.*, Pls. 17-27.
- 12 Mourlot Nos. 24, 21, 22.
- 13 Mourlot Nos. 12, 7.
- 14 Mourlot Nos. 3, 2, 5.
- 15 Mourlot Nos. 28, 27.

Avenue d'Orléans

- 1 Raissa Maritain, *Chagall ou l'orage enchanté* (Geneva, 1948), p. 189.
- 2 Erben, *op. cit.*, p. 88, compares the older illustrations by Agin with Chagall's and insists on the greater clarity of the latter's statement and the suitability of their style to the subject.
- 3 Cf. Meyer and Bolliger, *op. cit.*, Pls. 30-61, and Una E. Johnson, *Ambroise Vollard éditeur* (New York, 1944), p. 72.
- 4 Translated from Waldemar Jollos's German version, *Die toten Seelen* (Zurich, 1944), p. 123.
- 5 Meyer and Bolliger, *op. cit.*, Pl. 46.
- 6 *Ibid.*, Pl. 39.
- 7 *Ibid.*, Pl. 32.
- 8 *Ibid.*, Pl. 34.
- 9 *Ibid.*, Pl. 37.
- 10 *Ibid.*, Pl. 39.
- 11 *Ibid.*, Pl. 59.
- 12 *Ibid.*, Pl. 58.
- 13 Cf. *ibid.*, pp. XVIII.
- 14 Although, of course, many other painters did replicas of their own pictures.
- 15 The esteem in which it was generally held at that time is proved by Hans F. Secker's note in the *Catalogue of the Cologne Exhibition of 1925*, pp. 5f.: "The Praying Jew" of 1914... is one of the culminating points in the history of the new art."
- 16 It was not a picture Chagall had just finished, as Erben, *op. cit.*, p. 60, might lead one to believe.
- 17 Yet Chagall drew a sharp distinction, as he insisted in an interview by Charensol, between his painting and the classicism of the period. *Paris-Journal*, May 16, 1924, quoted by Venturi, *op. cit.*, p. 63.
- 18 In the exhibition at Barbazanges-Hodebert's in December, 1924, Chagall was able to show the most important pictures he had brought with him from Russia side by side with his new works. Most of the exhibition was shown by the Kölner Kunstverein in April, 1925.
- 19 Lassaigne, *op. cit.*, p. 28.
- 20 Cf. Chagall's remarks in Raynal, *op. cit.*, p. 94.
- 21 Sweeney, *Partisan Review*, p. 93.
- 22 If we consider the art historical term Surrealism in its widest sense, to cover all antirational movements, it is an excellent description of Chagall's work. Cf. Schmidt, *op. cit.*, pp. 7f.
- 23 Breton, *op. cit.*, p. 89.

The Encounter with the French Landscape

- 1 Florent Fels, *Propos d'artiste* (Paris, 1925), p. 33.
- 2 Venturi, *op. cit.*, p. 64.
- 3 No. 206 of the complete catalogue in Fran-

- castel and Habasque, p. 284. Reproduced in the catalogue of the Delaunay Exhibitions in Amsterdam, 1957, Eindhoven, 1958, Lyons, 1959, and Turin, 1960.
- 4 *Schweizer Monatshefte*, XXXIX, No. 4 (July, 1959), p. 354.
- 5 Mourlot No. 25; Meyer and Bolliger, *op. cit.*, Pl. 29.
- 6 Meyer and Bolliger, *op. cit.*, Pl. 61.
- 7 *Ibid.*, Pl. 67.
- 8 The Solomon R. Guggenheim Museum, New York.
- 9 They comprise 107 full-page illustrations and 11 chapter headings. The plates for the latter were eventually lost and Chagall etched them anew in 1948. But the catalogue of his exhibition at Barbazanges-Hodebert's in December, 1929, already mentions "115 different etchings for *Dead Souls* by Gogol." I have been unable to discover whether some were different states of the same work.
- 10 Meyer and Bolliger, *op. cit.*, Pl. 58.
- 11 *Ibid.*, Pl. 67.
- 12 *Ibid.*, pp. XIXf. *Self-portrait with Grimace* repeats the motif of the drawing of 1911 reprod. p. 19; *Self-portrait, Smiling*, that of a drawing of 1917, (Classified Catalogue, 277).
- 13 Carl O. Schniewind, in Sweeney, *Marc Chagall*, p. 74, calls these works variations on a basic theme. This combination of artistic media also occurs later and led to the "systematic" coloring of the special editions of the *Fables* and the *Bible*.
- 14 Meyer and Bolliger, *op. cit.*, p. XX.
- 15 *Ibid.*, Pl. 68.
- 16 See below, pp. 350f.

The Cycle of La Fontaine's Fables

- 1 Cf. German text, "Von La Fontaine zu Chagall," *Catalogue of the La Fontaine Exhibition*, Galerie Flechtheim, Berlin, April, 1930. Vollard's original French text, "J'édite les Fables de La Fontaine et je choisis Chagall comme illustrateur," in the catalogue of the analogous exhibition in the Galerie Bernheim-Jeune, Paris, February, 1930, is not quite identical.
- 2 *Ibid.*, p. 5.
- 3 *Ibid.*, pp. 2f.
- 4 *Ibid.*, p. 5.
- 5 Cf. Demisch's comment on this picture, *op. cit.*, pp. 67f.
- 6 I. R. Thomé, *Le Courrier graphique*, March/April, 1953, pp. 5f., points out that the pictures recall sources that neither the writer nor the painter knew, e. g., the *Roman de Renard*.
- 7 See above, p. 345.

The Circus and New Experiences of the Landscape

- 1 It was not a question of illustrating Suarès's *Cirque*, as Johnson says, *op. cit.*, pp. 74, 198. Chagall's circus book never appeared.
- 2 Nine years later, in a different frame of mind, Chagall repainted the picture giving it a different mood (Classified Catalogue, 623).
- 3 A Chagall exhibition organized by André de Ridder at Knokke-le-Zoute in 1961 was opened on the very day Ridder died. In a message read at the opening ceremony Chagall called the writer "a rare friend" and expressed his gratitude for all their friendship had given him.
- 4 Van Hecke also owned the Galerie L'Epoque where exhibitions of Chagall's works were held in addition to those in the Galerie Le Centaur in Brussels.
- 5 In 1934 Chagall wrote to Brodsky: "The title 'a Russian painter' means more to me than any international fame.... In my pictures there is not one centimeter free from nostalgia for my native land."
- 6 On July 20, 1926, the Amis de Sélection gave a reception for Chagall at the home of Mr. and Mrs. P. G. Van Hecke-Norine at Afsnee-sur-Lys. A photograph taken on that occasion shows Chagall surrounded by his Belgian friends; catalogue of the exhibition "Hommage à Chagall," Knokke-le-Zoute, 1961, pp. 4, 17. The meeting is also recorded in a picture *Souvenir d'un beau dimanche* painted by Edgard Tytgat in 1926 (No. 190 of the complete catalogue of his works).
- 7 Venturi, *op. cit.*, p. 69.

Flowers, Lovers, and Animals

- 1 Chagall also painted a charmingly playful replica at the same time.
- 2 This is still more stressed in the crayon drawing of the painter with his wife and daughter (Classified Catalogue, 523) which, viewed side by side with Classified Catalogue, 524, shows how Chagall approached a given motif from different angles.
- 3 Georg Schmidt says that *Bride and Groom of the Eiffel Tower* is "probably the most intense picture of the years 1923-1931"; "Marc Chagall, Werke aus den letzten 25 Jahren," a lecture delivered at the opening of the exhibition in the Kunsthalle, Basel, in 1956; published in Basel, 1956.
- 4 Meyer and Bolliger, *op. cit.*, pp. XXf.; Johnson, *op. cit.*, pp. 72f.
- 5 Lassaigue, *op. cit.*, p. 78.
- 6 Fierens, *op. cit.*

- 7 Before starting his collaboration with Potin, Chagall made some experiments in the workshop of the printer Roger Lacourrière.
- 8 The text is dated October, 1929; the book was published in Paris in 1931.
- 9 René Schwob, *Chagall et l'âme juive* (Paris, 1931), p. 40.
- 10 *Ibid.*, pp. 51f.
- 11 *Ibid.*, pp. 106f.
- 12 "Eaux-fortes de Chagall pour la Bible," *Cahiers d'Art*, No. 4 (1934), pp. 84f.
- 13 *Op. cit.*
- 14 First published in 1931 by Librairie Stock, Paris.
- 15 15, Avenue des Sycomores.
- 16 *Paterikon*. Dimitri Tschizeveski, *Paradies und Hölle* (Recklinghausen, 1957), Pl. 22.
- 17 L. Arnould de Grémilly, *Le Coq* (Paris, 1958).
- 18 Venturi, *op. cit.*, p. 67. Georg Schmidt says the Peyra-Cava pictures are a series of "milky toned landscapes that all look as if they were painted during convalescence from a severe illness..." (*Marc Chagall, Werke aus den letzten 25 Jahren*, p. 5).

The Bible

- 1 *My Life*, p. 39.
- 2 *Ibid.*
- 3 Erich Neumann, "Chagall und die Bibel," *Merkur*, XII, No. 130, (Stuttgart, 1958), pp. 1154f.
- 4 Moulrot No. 10; cf. No. 15.
- 5 The picture as it exists today is part of the original that Chagall cut in pieces and in part destroyed.
- 6 Sweeney, *op. cit.*, p. 60, points out the affinity.
- 7 Lassaigue, *op. cit.*, p. 59.
- 8 All the etchings are reproduced in *Verve*, VIII, Nos. 33 and 34 (Paris, 1956) (hereinafter referred to as *Verve*). Cf. Meyer and Bolliger, *op. cit.*, Pls. 96-105, and Classified Catalogue, 589-601.
- 9 *Verve*, Pl. 18; Meyer and Bolliger, *op. cit.*, Pl. 99.
- 10 *Verve*, Pl. 24.
- 11 *Ibid.*, Pl. 17.
- 12 Neumann, *op. cit.*, p. 1165.
- 13 Schniewind, *op. cit.*, pp. 74f. and 76.
- 14 Thirty-two plates were already finished in 1932. When Jacques Maritain published his article on the Bible etchings early in 1934 in *Cahiers d'Art*, No. 4, pp. 84f., he could speak of the Genesis cycle (forty etchings) as completed. The details on the "state" of 1939 in Johnson, *op. cit.*, p. 74, are incorrect.
- 15 Meyer Schapiro (*Verve*, p. 10) points out the relationship of *The Sacrifice of Manoah* (*Verve*, Pl. 53) to Rembrandt's *The Angel Leading Tobias* in the Louvre, and of *David Playing*

- before *Saul* (*Verve*, Pl. 61) to Rembrandt's picture of the same title in the Mauritshuis.
- 16 *Verve*, Pl. 58.
 - 17 H. M. Rotermund, "Marc Chagalls Radierungen zur Bibel," *Eckhart*, Apr./June, 1960 (Witten), p. 89.
 - 18 Cf. Rotermund's reference to traditions that may have contributed to the form of this picture, *Moussion*, *op. cit.*, pp. 256f., and Neumann's remarks, *op. cit.*, p. 1156. But see also below, pp. 613f., note 4 on *Single Works and Cycles*.
 - 19 *Eckhart*, p. 89.
 - 20 *Ibid.*, pp. 97f. Cf. Schapiro, *Verve*, p. 9.
 - 21 Raissa Maritain, *op. cit.*, p. 129, says that Chagall understands the sacred text "with exact and loving intuition."
 - 22 Neumann, *op. cit.*, p. 1158.
 - 23 *Ibid.*, p. 1159. Other examples on the following pages. Cf. Schapiro, *op. cit.*, p. 14, and Rotermund, *Eckhart*, p. 95.
 - 24 Neumann, *op. cit.*, p. 1161.
 - 25 *Ibid.*, pp. 1163f.
 - 26 In accordance with an ancient tradition that Chagall may have known from icons or reproductions of the mosaics in San Vitale, Ravenna. Wischnitzer-Bernstein, *op. cit.*, pp. 11f., designates the "Hand of God" as a specifically Jewish motif and mentions representations in Dura Europos, Beth Alpha, and in medieval illuminations.
 - 27 Rotermund, *Moussion*, *op. cit.*, p. 265, raises the question of whether this symbol, which is known from seventeenth-century pictures, did not derive originally from the cabala.
 - 28 Neumann, *op. cit.*, p. 1158, from which the following quotation was also taken.
 - 29 Demisch, *op. cit.*, p. 71.
 - 30 Neumann, *op. cit.*, p. 1155, mentions in the same sense the figure of the Synagogue in medieval art (blindfolded, and carrying a broken staff of command) as a "true symbol of this people that had to live its share of the natural world of the Bible."
 - 31 Maritain, *op. cit.*, p. 98.

Transformations of the Painterly Idiom

- 1 Erben, *op. cit.*, p. 99.
- 2 The two pictures are described in detail by Erben, *op. cit.*, pp. 967f.
- 3 At least in France; instead, a retrospective exhibition with one hundred seventy-two works was held in the Kunsthalle, Basel, in 1933.
- 4 In the dedication of a book to Bella, 1934.
- 5 Among them that of Lady Clark, wife of the British ambassador, to whom Chagall and Bella gave painting lessons.
- 6 The picture is based on a sketch of the last

- Russian period (p. 310). It was subsequently developed into *Blue Concert* (Classified Catalogue, 749).
- 7 Not the French Institute, as stated in some monographs.
- 8 Lassaigue, *op. cit.*, p. 59.
- 9 Cf. Venturi, *op. cit.*, p. 69, and Lassaigue, *op. cit.*, p. 60.
- 10 The journey gave Bella the idea of writing the recollections of her youth as her own way of recording this "disappearing" world. After her death they were published in New York in 1945 and 1947 in the original Yiddish in two volumes entitled *Brenendicke Licht* and *Die ershte Bagegenish*. Chagall's drawings for Lessin's book of 1938 were also inspired by this trip to Poland.

The Large Compositions of the Thirties

- 1 This picture also was cut up in 1944. The two parts are now entitled *The Harlequins* (Classified Catalogue, 751) and *The Circus* (Classified Catalogue, 752), both dated 1922-44.
- 2 Erben, *op. cit.*, p. 111, calls *Dedicated to My Wife a concerto grosso*.
- 3 In the catalogue of the Basel exhibition of 1933 this picture bears a more neutral title: *Die Rote Erscheinung* (*The Red Apparition*).
- 4 Chagall's contact with Picasso and other Spanish friends brought these events home to him still more intensely; Lassaigue, *op. cit.*, p. 59. For the transformation of Chagall's art through his sympathy with current events in general, see Gasser, "Genèse de la représentation symbolique des grands événements collectifs dans l'œuvre de Chagall." The author was kind enough to let me consult her work in manuscript.
- 5 Maritain, *op. cit.*, p. 99, says, "One should have seen this wonderful picture by morning light – the pure light of New York suited it wonderfully – and at a sufficient distance; it then appears in all the magnificence of its spatial gradation and the perfect balance of its color areas."
- 6 The lowering sky with its masses of thick clouds and the figures floating in the sky above the cross recall the paintings by El Greco which Chagall had seen in Madrid and Toledo in 1934.
- 7 As Maritain wrote, *op. cit.*, p. 113.
- 8 A breast cloth of this type, termed *arba kanfot*, is used in the Jewish ritual to fix the Zizith, twisted cords, that symbolize the Law.
- 9 Chagall subsequently painted over this inscription because he found its statement too "literal."
- 10 John 19: 19.
- 11 Rotermund, *Moussion*, *op. cit.*, p. 270.

- 12 Rotermund's remark on this point is incorrect; *Mouzeion*, p. 268. The addition of the Crucifixion when *Revolution* was repainted occurred later.

The Transition to a New Picture Form

- 1 In the lecture he delivered in 1943 (*Renaissance*, p. 52) Chagall said, "In Italy I found the peace of the museums, but illuminated by a sun that announces life."
- 2 Erben, *op. cit.*, p. 111.
- 3 Supplement to the suite *My Life* (*Mein Leben*) (Classified Catalogue, 341).
- 4 *Sonette an Orpheus*, Part One, VI (Erben, *op. cit.*, pp. 111f., from which the first quotation is also taken).
- 5 They may also have been inspired by the animal-headed figures in Goya's *Caprichos*.
- 6 Unlike the others, this picture is dated 1938/39, not 1939. So work on the new "state" spread over those two years.

Gordes

- 1 Cf. Varian Fry, *Surrender on Demand* (New York, 1945), pp. 130, 206f.
- 2 In 1939 he had been awarded a prize by the Carnegie Foundation.
- 3 From Pau, their last stopping-place on French soil, where she spent the night writing letters to her friends, she wrote that she felt like a person "sentenced to death."
- 4 Chagall and Bella arrived there on May 11, after stopping off in Madrid.
- 5 The lovers standing by the studio window in a still life painted at Gordes are related to those in *The Three Candles*.
- 6 Herbert Fischer, *Die Sonnenerstellung*, see above, p. 604, note 8 on Figure Painting of 1913/14.
- 7 Preliminary stages are *Self-portrait with Seven Fingers* of 1911 (p. 169), *Self-portrait at the Easel* of 1914/15 (Classified Catalogue, 159) and another of 1928, as well as the first version of *Self-portrait with Bridge* (Classified Catalogue, 541).
- 8 Of the same type as Titian's *Entombment* of 1525 in the Louvre.
- 9 In 1940 he considered it finished and then destroyed it.

New York and Mexico

- 1 First on 57th Street, then at Hampton House, 28 East 70th Street, and finally at the Hotel Plaza, 50 West 77th Street.

- 2 André Masson and Calder lived close by at the time.
- 3 4 East 74th Street.
- 4 "It took me thirty years to learn bad French. I still have time for English," he said at the time.
- 5 Cf. Venturi, *op. cit.*, pp. 80f., and the article by Henry McBride quoted there.
- 6 Cf. Maritain's interpretation, *op. cit.*, pp. 114f.
- 7 It tells the story of a young man, Aleko, who flees the life of the city, joins a band of gypsies and falls in love with Zemphira, the daughter of their leader. She, however, soon prefers another man and Aleko's jealousy becomes a delirium in which he dreams of a poet who is killed in a duel but is immortalized in his work. Aleko kills Zemphira and her lover. But because he acted out of revenge he is considered unworthy to be a gypsy and is outlawed from the band by Zemphira's father.
- 8 Chagall's sketches include several studies of the choreographic action with extremely detailed instructions.

The Pictures of 1943

- 1 On April 30, 1944, the IKOR association gave a reception in honor of Chagall and Feffer where Chagall spoke of his connection with Russian Jewish literature. Najlebn, *New Life*, XVIII, No. 6 (June, 1944), p. 163.
- 2 He also did the etching of the Eiffel Tower and the horses mirrored in the ground after the painting of 1941 (Classified Catalogue, 704) for the periodical *VVV*. Meyer and Bolliger, *op. cit.*, Pl. 106, p. 271.
- 3 The motif also recalls *The Man in Snow* of 1911 and its replicas (Classified Catalogue, 106, 143, 528).
- 4 But the reversal already appears in 1913 in *The Burning House* and more recently in *The Red Cock* of 1940.
- 5 The inscription on the scroll is obliterated except for the word "Vitebsk," to stress the bond between tradition and homeland, between the past of the Jewish people and his own.
- 6 Rotermund points out the reminiscence of the motif of Jacob's ladder, *Mouzeion*, *op. cit.*, p. 271. Erich Neumann, *Krise und Erneuerung* (Zurich, 1961), p. 21, says the ladder is the symbol of the "rise from the unconscious . . . which is therefore so often linked with heaven and the patriarchal world of the heavenly father spirit."
- 7 In the context of each picture every "symbol" has another sense. Thus, in a gouache done about the same time (p. 456) we see the Russian village street with a row of crosses on which Jews are crucified with the *arba kanfoth* on their breast which, in Chagall's eyes is linked with the "Jew badge." The body of a murdered man

lies in the snow. But this image of murder is combined with an allegory of hope and faith: on one of the snow-clad roofs sits a man with the red Torah scroll in his arms. He is not drawn into the action on the street. Thus in the allegory of the picture the Law and therefore the mainspring of the Jewish people remains intact. Cf. Rotermond, *Moussion*, *op. cit.*, p. 270.

- 8 Before and after the war Pontigny was the site of conferences where scholars and artists discussed fundamental questions. During the war similar conferences were organized in the United States. Venturi invited Chagall to speak at one held in 1943 at Mount Holyoke College. His lecture, in French, entitled "Quelques Impressions sur la peinture française," was printed in *Renaissance*, II and III (New York, 1945) pp. 45f.; the passage quoted here on pp. 54f.

The Pictures of 1944

- 1 *Green Eye* is the result of a similar operation.
- 2 It also appears in a number of smaller oils and gouaches painted about 1930.
- 3 As a fertility symbol. Cf. E. L. Ehrlich, *Kultsymbolik im Alten Testament und im nachbiblischen Judentum* (Stuttgart, 1959), p. 113.
- 4 It is supposed to have been promoted by the art critic Vauxelles.
- 5 Indeed one can still recognize under the top layer of paint the rounded contour of the cow's head – the line of the forehead slanting down toward the right from the middle of the upper edge of the canvas and the jaw as the upper edge of the path that leads down into the picture from the fence on the left.

Bella's Death

- 1 A running commentary from the Hôtel de Ville in Paris was received by New York radio and passed on to Chagall by telephone.
- 2 "Message de Marc Chagall aux peintres français," October 14, 1944, published in *Le Spectateur des Arts*, I (Paris, Dec., 1944), p. 3. This message was written jointly by Chagall and Bella.
- 3 The original edition is in the volumes *Brennende Licht* and *Die erste Bagegenish*. There is also an English translation, not very true to the spirit of the work, and the already mentioned French version, *Lumières allumées* (Geneva, 1948).
- 4 This is translated from Lia Bernstein's German version. A German edition of the book is in

preparation and will be published by S. Fischer Verlag, Frankfurt on the Main.

- 5 "The Pearl Necklace" and "The First Kiss" are chapters in Bella's book.

The Pictures of 1945 and The Firebird

- 1 He soon moved to a new home overlooking the Hudson at 75 Riverside Drive.
- 2 Chagall often does sketches while working on a picture. They help him to test projected modifications of the general layout or to judge the over-all impression from a new angle.
- 3 Georg Schmidt, *Eröffnungsrede*, p. 5.
- 4 This is the title of an article by John Martin in *The New York Times*. Cf. *Dance Index*, IV, No. 11 (New York, Nov., 1945), p. 188.

The Last American Period

- 1 The same exhibition was held in the Art Institute of Chicago from November, 1946, to January, 1947.
- 2 From the beginning of June to the end of August.
- 3 The following passage is taken in part from my essay "Chagalls Pariser Zyklus," *Jahrbuch der Hamburger Kunstsammlungen*, V (1960), pp. 87f.
- 4 Vollard already had the idea of Chagall's doing lithographs for *Arabian Nights* and even arranged a meeting between the artist and Dr. Mardrus, translator and editor of the French edition. Lassaigue, *op. cit.*, p. 65. Cf. Johnson, *op. cit.*, p. 44.
- 5 *Arabian Nights*, see Bibliography. Cf. Mourlot, pp. 65f., with good color reproductions of the lithographs. In the small Piper edition, *Arabische Nächte*, with postscript by Kurt Moldovan (Munich, 1956), all the lithographs are also reproduced, the color lithographs in color.
- 6 The motif is obviously related to *The Flying Sleigh* (p. 471) and the preliminary drawing (p. 450) for that picture.
- 7 *My Life*, p. 12.
- 8 The animal has a cow's head, as we are used to seeing in Chagall. In an earlier state the carcass was headless and the title, which does not stem from any naturalistic content, was probably meant as a reference to pictures by Rembrandt and Soutine entitled *The Flayed Ox* and *The Slaughtered Ox*.
- 9 "The entire space of Chagall's [picture] constitutes the wheel," as Jouffroy wrote in *Schweizer Monatshefte*, p. 356. Cf. p. 161 above.

- 10 This picture is related to the portrait of 1909 (p. 80) and *Circus People* of 1933 (p. 402).
- 11 *Liberation* was already signed and dated as a finished picture in 1948. A successive revision that continued until 1952 removed some of the figures and intensified the color.
- 12 Cf. Rotermund's comment in *Mouzeion*, *op. cit.*, p. 268.
- 13 Chagall has written poems ever since the thirties. The best known are "To Bella" and "My Country" which appeared in various publications. A complete edition of Chagall's poems is in preparation.

Orgeval and Saint-Jean-Cap-Ferrat

- 1 Chagall also felt duty bound to take part in the movement against the resurgence of racialism. In May, 1949, he attended a big gathering in the Cirque d'Hiver and spoke against anti-Semitism. "The sufferers are not the Jewish people alone," he said. "To believe that is the great mistake. Our enemies trample on God's image in themselves..."
- 2 *Verve*, *Revue artistique et littéraire*, published in Paris since Dec., 1937.
- 3 That was necessary because the etching with the small sketches of the individual illustrations, which, as in other books published by Vollard, served as table of contents, indicated the page numbers as planned by the publisher.
- 4 Cf. Venturi, *op. cit.*, p. 94.
- 5 It is the *Decameron* of the Bibliothèque de l'Arsenal, Paris, a Franco-Flemish work of the early fifteenth century.

Vence

- 1 In the villa "Les Chèvres."
- 2 "Le Studio."
- 3 And later to her son Claude Bourdet.
- 4 Throughout his life Valéry did paintings, drawings, and etchings.
- 5 It was only after 1957 that he once again had a small apartment in Paris, first on the Quai Bourbon and later on the Quai d'Anjou, both on the Ile-Saint-Louis.
- 6 Another dealer with whom Chagall had a lasting connection is Siegfried Rosengart, of Lucerne, who organized a particularly fine exhibition of his new gouaches in 1949.
- 7 Chagall's text of 1950 reproduced by Erben, *op. cit.*, p. 138, speaks of his "longing to chain himself to this earth and become one with it."
- 8 We must imagine these pictures hung so that *Blue Circus* is on the left and *The Dance* on the right.

- 9 They recall the dance of Moses' sister in the Bible etchings. Cf. *Verve*, Pl. 35.
- 10 *Verve*, Pl. 7.
- 11 The inner bond derives from the promise made by the divine that Sarah would bear a son although "she was advanced in years." The promise and the sacrifice of Isaac are antetypes of the Annunciation to Mary and Christ's Passion.
- 12 One of the Bible etchings, cf. *Verve*, Pl. 86.
- 13 *Verve*, Pl. 34.
- 14 Rotermund asks how these motifs should be interpreted; *Reformierte Schweiz*, VII, No. 18, p. 424. The answer is that they are symbols of "unity" and the "life force" and so belong to the sea as the elemental psychic depths in which, in Chagall's view, Israel's path is "embedded."
- 15 One is surprised by the disk-like face of God. The only other representation of God in which his face appears – but it is influenced by Michelangelo's Creator in the Sistine Chapel – is in the etching of the death of Moses; *Verve*, Pl. 41.
- 16 Rotermund interprets the contrast between the motifs on the left and right in much the same way. "Moses zerstört die Tafeln der Gesetze," *Zeit-Wende*, June 1, 1961 (Hamburg), p. 431.

Pottery, Sculpture, and Graphic Art

- 1 For the significance of the inclusion of pottery in the work of contemporary painters in general and the peculiar character of Chagall's pottery, see Hans Redeker, "Bij het ceramisch werk van Marc Chagall," in *Mededelingenblad, Vrienden van de nederlandse ceramiek*, No. 7 (1957), pp. 17f., with a résumé in French, p. 28.
- 2 And in another sense in graphic art, especially etching, where the work is done on the plate and printing takes place later, less in lithography except for laterally reversed designs done directly on the stone.
- 3 This is a still more obvious echo of the Flight to Egypt than those mentioned by Rotermund; *Mouzeion*, *op. cit.*, p. 274, n. 6. Although, as Rotermund insists, the motif of the mother and child reflects a "primordial situation," one cannot exclude the possibility of Chagall's having been inspired by that event. In fact, Chagall only let himself be influenced by a formulation of older religious art where he saw behind it a "primordial situation" whose expression he wanted to disengage from its artistic and theological context.
- 4 *Verve*, Pl. 2.
- 5 The largest that can be produced industrially.
- 6 Chagall had not seen the picture since 1914. The new "ceramic" version was inspired by his pleasure in its "rediscovery" in the exhibition at the Kunsthalle, Bern, in 1951.

- 7 The following passage was taken in part from my *Marc Chagall, His Graphic Work*, pp. XXIXf.
- 8 This applies to eighty-five copies of the *Fables* which also contain suites of etchings on other types of paper and to one hundred copies of the Bible issued as a portfolio containing the etchings without the text. Consequently, in one case it was eight and one-half thousand and in the other ten and one-half thousand etchings that the artist colored, the former partly at Gordes, the latter at Vence.
- 9 For the exhibition of 1950 (Mourlot No. 49) and 1952 (Mourlot No. 59). The posters for the retrospective exhibitions in Nice in 1952 (Mourlot No. 54) and Basel and Bern in 1956 (Mourlot No. 159) are also original lithographs. Cf. Fernand Mourlot, *Les Affiches originales des maitres de l'Ecole de Paris* (Paris, 1959), Nos. 14ff.
- 10 Mourlot Nos. 60 and 61.
- 11 Mourlot Nos. 80ff., 93, 96ff., 111, 117ff., 153, 169, and 191.
- 12 *Cain and Mourlot*, p. 11.

Marriage with Vava, and the "Paris Series"

- 1 As a matter of fact, other colors really did appear, starting with the far richer, radiantly dense coloring of the repainted *Liberation* of 1952.
- 2 Lassaigue, *op. cit.*, p. 35.
- 3 What follows is partly a repetition of passages from my essay in *Jahrbuch der Hamburger Kunstsammlungen*, p. 89.
- 4 Cf. Jean Grenier, "Marc Chagall," *L'Oeil*, No. 52 (Paris, Apr., 1959), p. 21.
- 5 From Chagall's lecture at the University of Chicago in February, 1958.

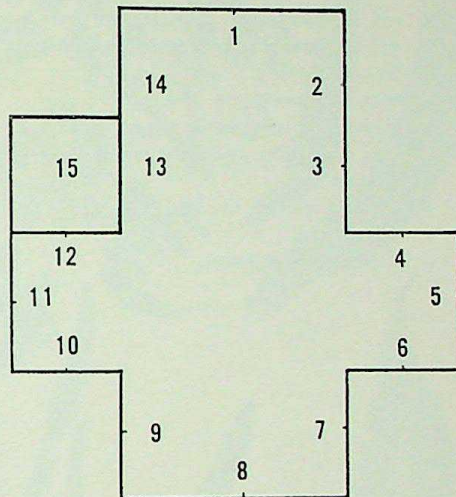
Greece, the Flowers of Vence, and the Circus

- 1 Lassaigue, *op. cit.*, p. 69. Cf. *idem.*, "Chagall en Grèce," *Revue des Arts*, I (1956), pp. 24ff.
- 2 Reinhold Merkelbach, "Daphnis und Chloë, Roman und Mysterium," *Anteios*, I, No. 1 (Stuttgart 1959), pp. 47f.
- 3 While at Venice he made some experiments with glass on Murano.
- 4 At Auron and the Col d'Aloss.
- 5 On the Bürgenstock, at Crans, and later at Sils Maria.
- 6 Unfortunately it is just this impression that the color reproduction fails to render.

- 7 Originally the names of some great musicians were inscribed along the upper edge of the picture.
- 8 Chagall's intention is voiced in the catalogue of the exhibition of the painting and the sketches in the Städelches Kunstinstitut, Frankfurt, in 1960. Cf. p. 39, photograph of Chagall at work on the mural.

Single Works and Cycles

- 1 Or as preliminaries for graphic works, *e. g.*, the gouaches for the *Fables* and the circus.



- 1 The Creation of Man
- 2 The Garden of Eden
- 3 The Expulsion from Eden
- 4 The Sacrifice of Isaac
- 5 Moses Striking Water from the Rock
- 6 Marble Relief
- 7 The Burning Bush
- 8 God's Covenant with Noah
- 9 Abraham Entertaining the Three Angels
- 10 Marble Relief
- 11 Moses Receiving the Tablets of the Law
- 12 Noah's Ark
- 13 Jacob Wrestling with the Angel
- 14 Jacob's Ladder
- 15 The Song of Solomon
- 3 Rotermund sees a link between this motif and the Apocryphal life of Adam, according to which "after God had created Adam as related in Genesis by molding him out of a lump of clay, the Archangel Michael took him up to heaven so that the angels should adore him as the noblest of all creatures and the only one created in God's own image." *Mouseton, op. cit.*, p. 256.
- 4 In his interpretation of the picture Rotermund does not relate the serpent to the tree trunk and

therefore to the scene of the temptation, but to Adam in the angel's arms. He sees it, in accordance with the Apocryphal life of Adam, as Lucifer who was banished for refusing to do as the other angels and adore man and now seeks revenge by trying "as it were, to drag Adam down." *Ibid.*, p. 266. Naturally, as Rotermund has rightly pointed out, the proximity of the serpent's coiled body and the "man" is also part of the symbolic order of the motifs in the picture.

- 5 Rotermund is probably right in linking the idea of the picture with tradition, especially as the "notion that when Adam was created he had a vision in which he was shown the whole future . . . is so widely held among the Jews and disseminated by the midrashim that Chagall too must have been familiar with it from boyhood." *Ibid.*
- 6 Song of Solomon 3: 9.
- 7 Nonetheless, some details may be related to it, e. g., the maiden under the tree to Song of Solomon 8: 5.
- 8 *Verve*, Pl. 98; Isa. 62: 4-5. Cf. Neumann, *op. cit.*, pp. 1166f.
- 9 *Verve*, Pls. 37-38 (1960).

- 10 An exception is the *Blessing of Jacob*, Pl. 21. Cf. the etching in *Verve*, Pl. 13.
- 11 The American Association of Zionist Women.
- 12 Gen. 49 and Deut. 33: 6-25.
- 13 As demonstrated in a totally different way by the windows of Matisse, Rouault, and Léger.
- 14 The following details are given by Charles Marq in the catalogue, *Vitraux pour Jerusalem*, of the exhibition in the Musée des Arts Décoratifs (Paris, 1961), pp. 15f.

Today

- 1 *Te Rerioa* by Gauguin in the Courtauld Collection, London.
- 2 While staying at Gérard Cramer's.
- 3 According to Isa. 11: 1, in the Christian exegesis. In the medieval iconography it appears as the trunk of a tree growing out of the body of Jesse and bearing on its top Mary with the Child or Christ surrounded by the seven cardinal virtues.



Chronology

- | | | |
|------|--|---|
| 1887 | July 7, born at Vitebsk | Berlin. Trip to Vitebsk, where caught by the war |
| 1906 | Left the parish school. Studied with Pen | |
| 1907 | Spring, attended the school of the Imperial Society for the Protection of the Arts in St. Petersburg | 1915 Married Bella; later, moved to St. Petersburg |
| 1908 | Left that school in July. Short period at Saidenberg's private school. Then entered Bakst's | 1917 After the October Revolution, returned to Vitebsk |
| 1909 | Study under Bakst continually interrupted by lengthy stays in Vitebsk, where he painted most of his large pictures. Met Bella Rosenfeld, his future wife | 1918 August, appointed Commissar for Art in the former government of Vitebsk. Organized the October celebrations |
| 1910 | August or September, left for Paris. First studio in the Impasse du Maine | 1919 January, Vitebsk Academy founded under Chagall's directorship. In autumn, after a quarrel with the Suprematists, first resignation, subsequently withdrawn |
| 1911 | End of year, moved to "La Ruche" | 1920 May, definitely resigned as Director of the Vitebsk Academy. Moved to Moscow. Designs for the stage. Murals for the Kamerny State Jewish Theater: sets and costumes for <i>The Miniatures</i> by Sholem Aleichem |
| 1912 | First participation in the Salon des Indépendants and the Salon d'Automne. Friendship with Cendrars | 1921 Taught in two Besprisorni (war orphan) colonies. Lived in one of them (Malakhovska) |
| 1913 | Met Apollinaire and Walden | 1922 Left Russia via Kaunas. Stayed in Berlin. Quarreled with Walden over pictures of the 1914 exhibition. Etchings for <i>My Life</i> . Lithographs and woodcuts |
| 616 | 1914 One-man show in "Der Sturm" Gallery, | |

- 1923 Autumn, moved to Paris. Contact with Volland exhibition in the Museum of Modern Art, New York
- 1924 First retrospective exhibition in Paris, Galerie Barbazanges-Hodebert. Summer in Brittany. Worked on Gogol's *Dead Souls* (until autumn, 1925)
- 1925 Summer at Montchauvet. Began long series of gouaches with landscape motifs
- 1926 At Mourillon near Toulon and Lac Chambon in the Auvergne. Gouaches for the *Fables* of La Fontaine (until 1927)
- 1927 *Cirque Volland* gouaches
- 1928 Etchings for the *Fables* (late 1928 to early 1931)
- 1929 French adaptation of Chagall's *My Life* (published 1931)
- 1930 At Peyra-Cava
- 1931 Journey to Palestine as a preliminary for Bible etchings, on which work continued until 1939 and again from 1952 to 1956
- 1932-37 Various important journeys - Holland (1932), Spain (1934), Poland (1935). Stay at Villeneuve-les-Avignon and journey to Italy (1937)
- 1933 Large retrospective exhibition in the Kunsthalle, Basel
- 1939 Carnegie Prize. At the outbreak of war, in the Loire district and after spring, 1940, at Gordes
- 1941 July, left for the United States
- 1942 Summer, spent a few weeks in Mexico. Sets and costumes for the ballet *Aleko*
- 1944 September, Bella died
- 1945 Sets and costumes for ballet *The Firebird*
- 1946 At High Falls (until 1948). Summer, first postwar contact with Paris. Retrospective exhibition in the Musée National d'Art Moderne, Paris - the first of many retrospective exhibitions in Europe after the war
- 1947 Exhibition in the Musée National d'Art Moderne, Paris - the first of many retrospective exhibitions in Europe after the war
- 1948 *Arabian Nights*: start of postwar lithographic work. August, moved to Orgeval near Saint-Germain-en-Laye
- 1949 Saint-Jean-Cap-Ferrat period
- 1950 Settled at Vence. Started doing pottery
- 1951 September, at Drammont. Journey to Israel. First sculptures
- 1952 Married Vava Brodsky. First journey to Greece. At Rome, Naples, Capri (several visits to Italy in the following years)
- 1953 Started working on the "Paris series" (until 1956)
- 1954 Second journey to Greece. During the following years, worked on lithographs for *Daphnis and Chloe* (published 1961)
- 1958 Chicago, lectured at the university. Sets and costumes for ballet *Daphnis and Chloe*
- 1959 Received an honorary degree from the University of Glasgow
- 1960 First window for Cathedral of Metz. Honorary degree from Brandeis University. Received the Erasmus Prize at Copenhagen
- 1961 Windows for Jerusalem
- 1962 January-February, journey to Israel for installation of his stained-glass windows in the Synagogue of Hadassah Medical Center in Jerusalem. Completion of second window for Cathedral of Metz. Honorary citizen of Vence
- 1963 Model for ceiling of the Opéra, Paris. May, journey to Washington, D.C. to address Congress on behalf of the Center for Human Understanding. New series of large paintings for *Biblical Message*

Classified Catalogue

The following series of reproductions should serve as a guide to Chagall's work. They are grouped as nearly as possible in chronological order on the basis of their thematic and stylistic features. Each group's title mentions the relative passages in the text and all the reproductions (in both text and plates) of works that belong to it. This makes the Classified Catalogue a chronological index of easy consultation.

It is not meant to be a complete catalogue of Chagall's œuvre, whether paintings or other works, for that would demand an enormous layout and a different arrangement. For the sake of keeping to chronological order, the works, other than prints, are not subdivided according to the medium employed. Most numerous, however, are oils, followed by gouaches and watercolors, with drawings coming last.

I must express my deep gratitude to the collectors, directors of museums, and art dealers who assisted me in obtaining the documentation I required. The photographic material at my disposal amounted to many times the 1270 works (not to mention the 107 line etchings) reproduced in the book. In order to afford a clear view of the artist's development I was obliged to limit my selection and as a result, I regretfully had to omit many beautiful and interesting works. Very few of the innumerable sketches done in connection with the large pictures have been reproduced; the same applies to those paintings whose effect would be lost in a small reproduction.

Dating is based on the following principle. Whereas the captions to the plates include a date wherever possible, in the Catalogue it is the title of the entire group, not the indications concerning the individual works, that gives an idea of the period during which they were executed. The year of execution is only indicated in the title of a work when it was inscribed by Chagall himself. But many of his early pictures were dated only many years later from memory, often inaccurately. As I have already said in the Introduction, in such cases more weight has been given to stylistic considerations. Those dates which do not coincide with those given in the group title are added in parentheses.

Information on the works reproduced, other than title and date, will be found in the List of Reproductions in the Text and the List of the Classified Catalogue.



1 Autoportrait. 1907
Self-portrait



2 Le vieil homme
Old Man



3 Le bal. 1907
The Ball

IN ST. PETERSBURG BEFORE BAKST. 1908/09
Text pp. 52, 57
Reprod. p. 53



4 Sur le banc. 1906-07
On the Bench



5 La paysanne. (1907)
Peasant Woman



6 L'usine. 1908
The Factory



7 Les tombes
Graves



8 Le salon de Goldberg. 1908
Goldberg's Parlor



9 Le cabinet de travail de Goldberg
Goldberg's Study

FIRST PERIOD OF STUDY UNDER BAKST. 1908/09
Text pp. 59, 60, 63 f.
Reprod. pp. 51, 63, 65, 66, 70, 73, 74



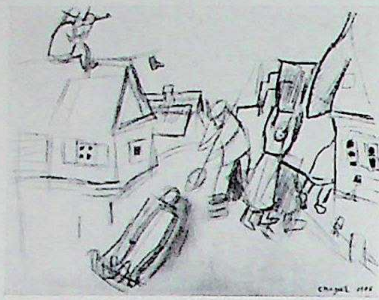
10 Le violoniste assis. 1908



11 Nu Sépia. 1908-09
Nude in Sepia



12 Femme allongée
Reclining Woman



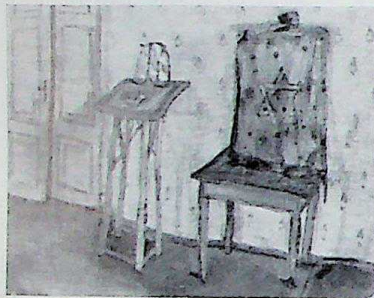
13 Le mort. 1908
The Dead Man



14 Le salon chez grand-père. (1907)
Grandfather's Sitting Room



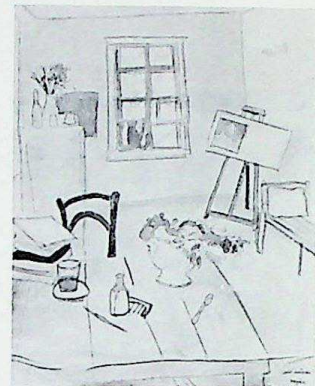
15 L'allée. 1908
The Alley



16 La table de prières. 1909
Praying Desk



17 A la fenêtre. 1908
By the Window



18 L'atelier à Narva. 1909
Studio in Narva

PICTURES OF WOMEN AND COUPLES. 1909

Text pp. 71, 72, 81
Reprod. pp. 76, 77, 78



19 Le nu rouge
Red Nude



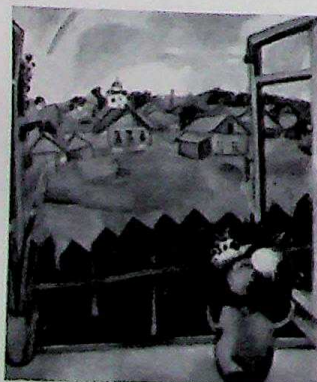
20 La sœur de l'artiste (Mania). 1909
The Artist's Sister (Mania)



21 Le couple à table. 1909
The Couple at Table

LANDSCAPES. 1909/10

Text p. 84



22 La fenêtre. (1906)
The Window



23 La cour. 1909



24 Autoportrait. 1909

PORTRAITS. 1909/10

Text pp. 84, 85, 90
Reprod. pp. 42, 46, 80, 85, 86, 141



25 La soeur de l'artiste (Aniuta). 1910
The Artist's Sister (Aniuta)



26 Le père à la tasse de thé. 1910
Father with Teacup



27 Anna (Aniuta) lisant
Anna (Aniuta) Reading

SECOND GROUP OF COMPOSITIONS, 1909/10

Text pp. 87-92

Reprod. pp. 71, 75, 79, 80, 160



28 Le père. (1908)
Father



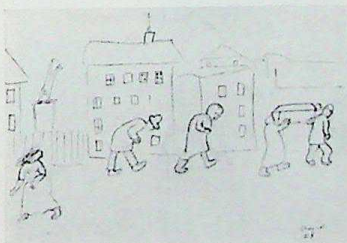
29 Bella au manteau. 1910
Bella with a Coat



30 L'événement. (1908/09)
The Event



31 Scène de naissance. 1910
Birth Scene



32 La Kermesse. (1908)
La Kermesse



33 L'exode. 1909
Exodus

Paris 1910-1914

MEMORIES OF RUSSIA. 1910

Text pp. 98, 100

Reprod. pp. 22, 23, 48, 101, 103



35 L'intérieur. 1909/10



36 Le boucher (Le grand-père)
Butcher (The Grandfather)



37 Le grand-père. 1910
Grandfather



38 La salle à manger. 1910
The Dining Room



39 Homme et femme. 1910
Man and Woman

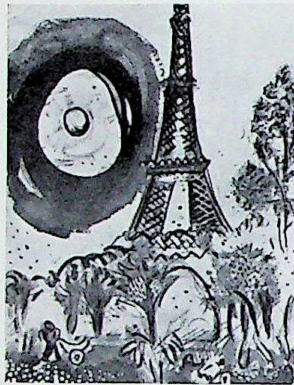
LANDSCAPES. 1910/12

Text p. 109

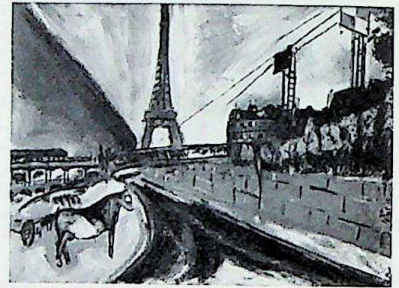
Reprod. p. 97



40 La mère, l'enfant et le violoniste
Mother and Child with Violinist



41 Soleil et Tour Eiffel
Sun and Eiffel Tower



42 Le pont de Passy et la Tour Eiffel. 1911
Passy Bridge with Eiffel Tower

FLOWERS AND GIRLS. 1910/11

Text p. 100

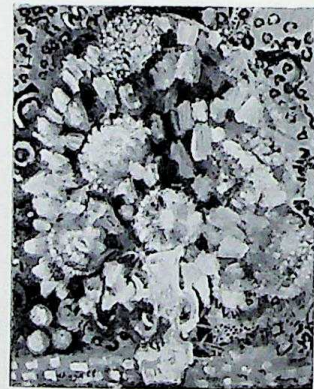
Reprod. p. 94



43 Le poète aux oiseaux. 1911
Poet with Birds



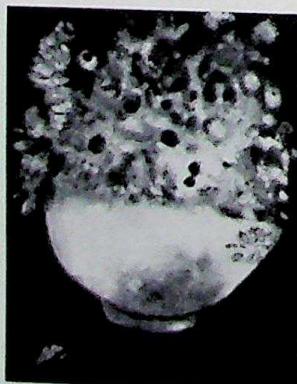
44 Bouquet de fleurs
Bouquet of Flowers



45 Bouquet de fleurs
Bouquet of Flowers



46 La fiancée à l'éventail. 1911
Bride with Fan



47 Fleurs. 1911
Flowers



48 Femme au tournesol
Woman with Sunflower



49 Femme au bouquet de fleurs
Woman with Flowers

THE STUDIO GROUP. 1910/11

Text pp. 100, 109, 128 Reprod. pp. 99, 102, 107, 127

NUDES OF THE FAUVIST PERIOD. 1910/11

Text p. 100 Reprod. pp. 110, 119



50 Femme endormie. (1912)
Sleeping Woman



51 Nature morte
Still Life



52 Femme à sa toilette
Woman at Her Toilette



53 Le nu rouge. 1911
Red Nude



54 La naissance. (1912)
The Birth

RUSSIAN MOTIFS. 1910/11

Text pp. 111, 112, 114, 115, 126

Reprod. pp. 115, 117, 118, 121



55 Le miroir
The Mirror



56 Femme à l'éventail. 1911
Woman with Fan



57 Le joueur d'orgue de Barbarie
Organ-grinder



58 Esquisse pour le tableau «Le violoniste»
Sketch for "The Violinist"



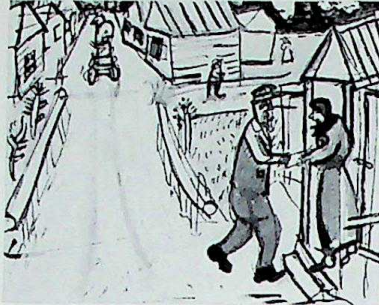
59 Le violoniste à l'enfant
Fiddler and Child



60 Le cocher. 1911
Coachman



61 La petite ville
Small Town



62 Le facteur
Postman



63 La marchande de pain, 1910/11
The Bread Merchant

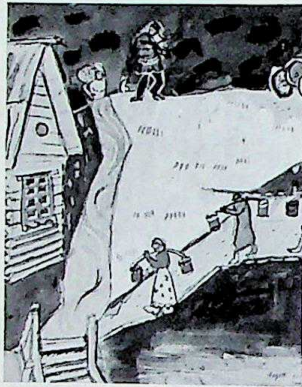
GROUP OF "THE BIRTH," 1911

Text pp. 125, 126, 128, 138

Reprod. pp. 92, 105



64 Etude pour «Le violoniste dans la neige». (1912)
Study for "Violinist in Snow"



65 Village aux porteurs d'eau. (1911/12)
Village with Water Carriers



66 Le mort. (1910/11)
The Dead Man

INDOOR SCENES, 1911

Text pp. 132, 134, 138, 139

Reprod. pp. 104, 120, 122, 123, 124, 125, 133, 138



67 Scène fantastique, 1911
Fantastic Scene



68 Autour de la lampe, (1910)
Around the Lamp



69 La vache dans la chambre, 1911
Cow in the Room



70 Le samovar, 1911
The Samovar



71 Etude pour «Dédié à ma fiancée». 1911
Study for "Dedicated to My Fiancée"



72 Le peigne, 1911
The Comb



73 L'homme au hareng
Man with Herring



74 Etude pour «Le saouls», (1911/12)
Study for "The Drunkard"



75 L'homme au chat
Man with Cat

LARGE COMPOSITIONS OF 1911

Text pp. 149, 150, 162, 164, 165

Reprod. pp. 152, 155, 158, 159, 160, 163

NOCTURNAL SCENES, 1911

Text pp. 131, 132

Reprod. pp. 130, 158, 159



76 L'église verte
Green Church



77 Scène nocturne
Night Scene



78 Pleine lune
Full Moon

LOVERS AND NUDES, 1911/12

Text p. 170

Reprod. pp. 151, 176, 181



79 La fuite
Flight



80 Etude pour «A la Russie, aux ânes et aux autres», 1911
Study for "To Russia, Asses, and Others"



81 Les amoureux sur le banc, 1911
Lovers on Bench



82 Nu au jardin, 1911
Nude in Garden



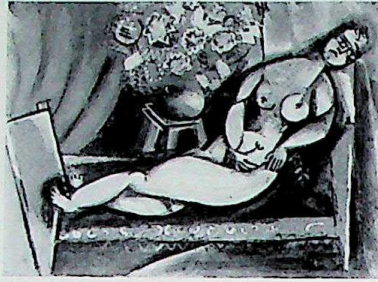
83 Nu devant la maison
Nude Outside House



84 Femme nue devant le lit
Naked Woman Before Bed



85 Nu à l'éventail. 1911
Nude with Fan



86 Nu allongé
Reclining Nude



87 Le couple sur le lit
Couple in Bed



88 Nu au peigne
Nude with Comb



89 Nu aux fleurs. 1911
Nude with Flowers



90 Nu. 1911
Nude

COMPOSITIONS WITH NUDES. 1911/12

Text pp. 178, 179

Reprod. p. 182



91 Nu à l'arbre
Nude with Tree



92 L'éveil. (1910)
The Awakening



93 Le bouvier
Herdsman

PORTRAITS. 1911/13

Text pp. 167, 168, 170

Reprod. pp. 142, 156, 165, 169, 171



94 Cain et Abel. 1911
Cain and Abel



95 Autoportrait. 1913
Self-portrait



96 Autoportrait à l'atelier. 1911
Self-portrait in Studio



97 Le poète Mazin
Mazin, the Poet

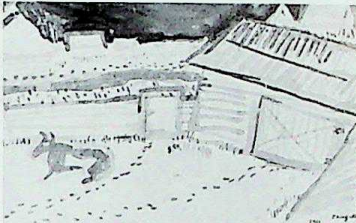


98 L'encadreur et sa femme, 1912
The Framer and His Wife



99 Portrait d'Alexandre Rom
Portrait of Alexander Rom

GROUP OF "RAIN." 1911/12
Text pp. 149, 150



100 La vache dans la cour, 1911
Farmyard with Cow



101 Etude pour «La pluie»
Study for "Rain"



102 La pluie, 1911
Rain

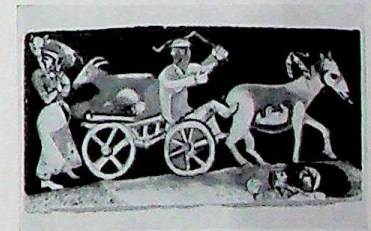
RUSSIAN MOTIFS IN ANGULAR STYLE. 1911/13
Text pp. 179, 180
Reprod. pp. 183, 184, 185, 188, 190, 193, 202



103 Etude pour «La pluie»
Study for "Rain"



104 L'accueil
The Welcome



105 Etude pour «Le marchand de bestiaux», 1912
Study for "The Cattle Dealer"



106 L'homme dans la neige
The Man in Snow



107 L'auge
The Watering Trough



108 La procession, (1909)
Procession



109 Etude pour «Le Soldat boit»
Study for "The Soldier Drinks"



110 Les comptes, 1911
The Account Book



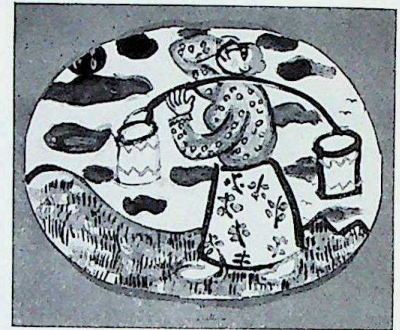
111 Prière dans la nuit, 1911/12
Prayer at Night



112 L'âne vert, 1911
The Green Donkey



113 Les charpentiers, 1912
Carpenters



114 La porteuse d'eau
Woman Carrying Water



115 Le pendarme, 1912
The Policeman



116 Chez le coiffeur, 1912
At the Barber's



117 L'homme et la vache
Man and Cow

COMPOSITIONS OF THE LATER PARIS PERIOD.
Text pp. 192, 201, 203, 204
Reprod. pp. 197, 200, 209, 213

1912/14

HEADS AND FIGURES, 1912/14
Reprod. p. 108



118 Le violoniste, (1911/14)
The Violinist



119 Présentation (1911/12)
Introduction



120 O Dieu, Premier état, (1911/14)
Oh God, First state



121 Apollinaire
Apollinaire



122 Femme et enfant
Woman with Child



123 Tête au nimbe. (1913)
Head with Halo

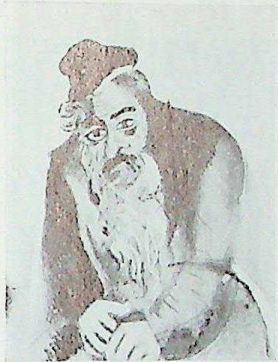
JEWISH FIGURE PIECES. 1912/14

Text pp. 191, 192

Reprod. pp. 194, 195, 198, 202



124 Homme mangeant
Man Eating



125 Vieux Juif
Old Jew



126 Le Schofar. (1911)
Shofar

RELIGIOUS MOTIFS. 1912/14

Text pp. 173, 174, 201, 203

Reprod. pp. 172, 175, 197, 199



127 L'homme à la Thora
Man with Torah



128 Etude pour «La prise»
Study for "The Pinch of Snuff"



129 Madone à l'enfant. (1911)
Madonna with Child



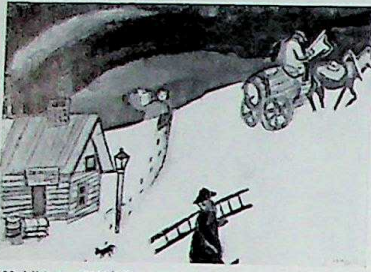
130 La Sainte Famille. (1911)
The Holy Family



131 La résurrection de Lazare. (1911)
The Raising of Lazarus



132 Etude pour «Golgotha». 1912
Study for "Golgotha"



133 L'hiver. (1911/12)
Winter



134 A l'église. (1911)
Going to Church



135 Porteur d'eau et voiturier, 1912
The Water Carrier and the Coachman



136 La rencontre. 1912
The Meeting



137 Le baldaquin
The Canopy



138 L'allumeur de réverbères. 1912
The Lamplighter



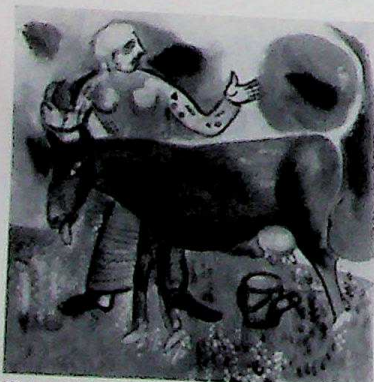
139 Le traîneau. (1911)
The Sleigh



140 Violoniste devant la fenêtre. 1912
The Violinist at the Window



141 Le boulanger. (1911/12)
The Baker



142 La fermière. 1912
The Milkmaid



143 L'homme dans la neige. 1913
Man in the Snow



144 Paysans en route. (1911)
Peasants on the Road



145 Paysage à l'église
Landscape with Church



146 Le somnambule, (1911/12)
The Sleepwalker



147 Eglise et collines
Church and Hill

FIGURES IN MOVEMENT, 1913/14

Text p. 201
Reprod. p. 216



148 La vache volante
The Flying Cow



149 Scène villageoise
Village Scene



150 Le jupon, (1912)
The Petticoat



151 Danseuse
Dancer



152 Nu fantastique
Fantastic Nude



153 Nu en mouvement, 1913
Nude in Movement

THE CIRCUS, 1913/14

Text pp. 201, 203
Reprod. p. 204



154 Nu allongé, (1912)
Reclining Nude



155 Les trois acrobates
Three Acrobats



156 La parade, (1911)
The Parade



157 Autoportrait au col blanc. 1914
Self-portrait with White Collar



158 Autoportrait 1915
Self-portrait



159 Autoportrait au chevalet. 1914
Self-portrait at the Easel



160 Autoportrait devant la maison. 1914
Self-portrait in Front of House



161 Autoportrait de profil. 1914
Self-portrait in Profile



162 Autoportrait au chapeau
Self-portrait with Hat

THE FAMILY. 1914/15

Text pp. 220, 221

Reprod. pp. 226, 227, 229, 241



163 Le peintre au chevalet. 1914
The Artist at the Easel



164 Le peintre devant l'église. 1914
The Artist in Front of Church



165 La mère. 1914
Mother



166 La mère sur le divan. 1914
Mother on the Sofa



167 La mère au four. 1914
Mother at the Oven



168 Grand-mère aux confitures. 1914
Grandmother Making Jam



169 Grand-mère à table. 1914
Grandmother at Table



170 Grand-mère. (1913)
Grandmother



171 Grand-mère et sœur à table
Grandmother and Sister at Table



172 Mariaska
Mariaska



173 Mariaska au chien
Mariaska with Dog



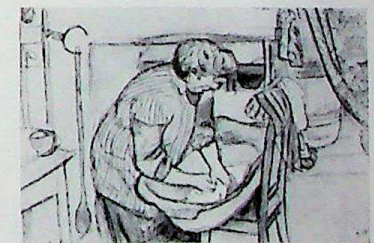
174 Lisa à la mandoline. 1914
Lisa with a Mandolin



175 Manya coupant le pain. 1914
Manya Slicing Bread



176 Lisa à la fenêtre. 1914
Lisa at the Window



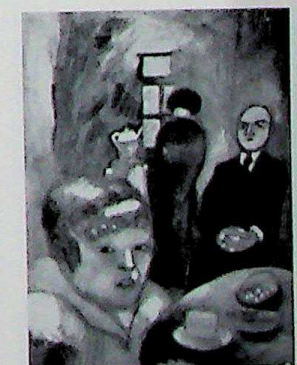
177 La sœur Anna. (1910)
Sister Anna



178 Une sœur de l'artiste, debout
A Sister of the Artist, Standing



179 Une sœur de l'artiste, assise
A Sister of the Artist, Seated



180 Sœur et beau-frère à table. 1915
Sister and Brother-in-law at Table



181 La famille à la fenêtre. (1911)
The Family at the Window



182 Frère et sœurs
Brother and Sisters



183 Couple à l'enfant. 1914
Couple with Child



184 Le frère David
Brother David



185 Mon frère. 1914
My Brother



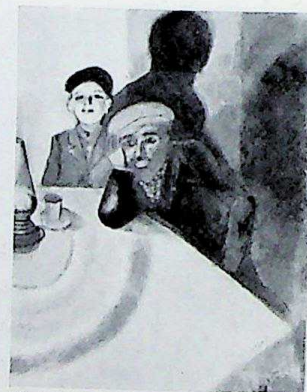
186 David à la mandoline
David with a Mandolin



187 David. 1914
David



188 Oncle Pissarevsky
Uncle Pissarevsky



189 Oncle Neuch
Uncle Neuch



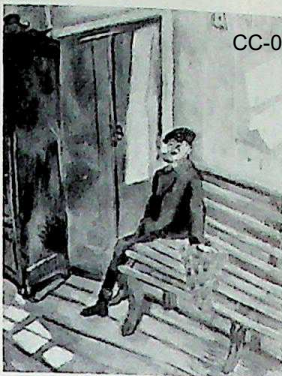
190 Oncle Zussy (Le salon de coiffure)
Uncle Zussy (The Barbershop)



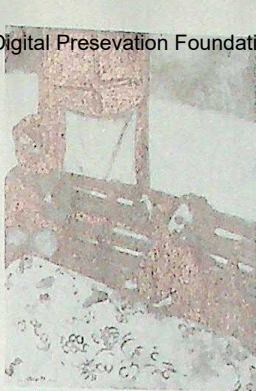
191 Les cousins à Liozno
The Cousins in Liozno



192 La gazette de Smolensk. 1914
The Smolensk "News"



193 L'idiot du village
The Village Idiot



194 L'enfant et la servante. 1914
Child and Servant



195 La mendiante au panier
Beggar Woman with Shopping Bag



199 La mendiante au sac
Beggar Woman with Sack



197 Le mendiant. 1914
The Beggar



198 La boutique de la mère
Mother's Shop

OLD JEWS AND STREET SCENES. 1914/15

Text pp. 221, 222, 224

Reprod. pp. 220, 223, 230, 231, 232, 233, 234, 235, 251, 252, 254, 255



199 Les poules. 1914
Chickens



200 Le vieillard. 1914
The Old Man



201 L'homme à la Thora. 1914
Man with Torah



202 Le violoniste sur le banc. 1914
Violinist on Bench



203 Vieillard lisant
Old Man Reading



204 Deux têtes
Two Heads



181 La famille à la fenêtre. (1911)
The Family at the Window



182 Frère et sœurs
Brother and Sisters



183 Couple à l'enfant. 1914
Couple with Child



184 Le frère David
Brother David



185 Mon frère. 1914
My Brother



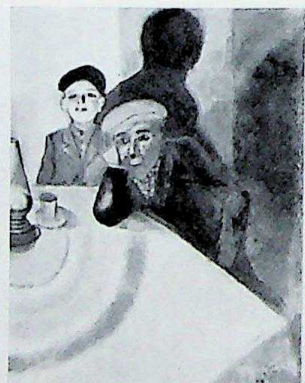
186 David à la mandoline
David with a Mandolin



187 David. 1914
David



188 Oncle Pissarevsky
Uncle Pissarevsky



189 Oncle Neuch
Uncle Neuch



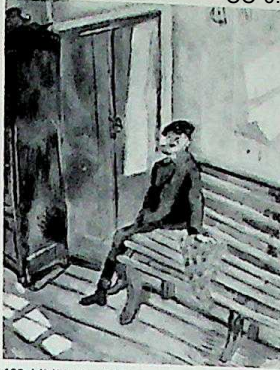
190 Oncle Zussy (Le salon de coiffure)
Uncle Zussy (The Barbershop)



191 Les cousins à Liozno
The Cousins in Liozno



192 La gazette de Smolensk. 1914
The Smolensk "News"



193 L'Idiot du village
The Village Idiot



194 L'enfant et la servante. 1914
Child and Servant



195 La mendiante au panier
Beggar Woman with Shopping Bag



196 La mendiante au sac
Beggar Woman with Sack



197 Le mendiant. 1914
The Beggar



198 La boutique de la mère
Mother's Shop

OLD JEWS AND STREET SCENES. 1914/15

Text pp. 221, 222, 224

Reprod. pp. 220, 223, 230, 231, 232, 233, 234, 235, 251, 252, 254, 255



199 Les poules. 1914
Chickens



200 Le vieillard. 1914
The Old Man



201 L'homme à la Thora. 1914
Man with Torah



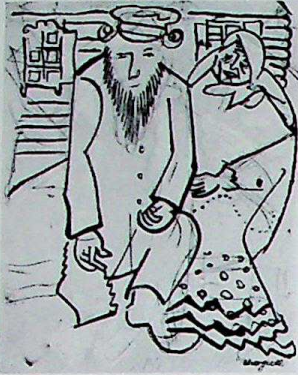
202 Le violoniste sur le banc. 1914
Violinist on Bench



203 Vieillard lisant
Old Man Reading



204 Deux têtes
Two Heads



205 Couple devant la maison. 1914
Couple in Front of House



206 Le balayeur et les oiseaux
Street Sweeper and Birds



207 Le balayeur de rues. (1913)
The Street Sweeper

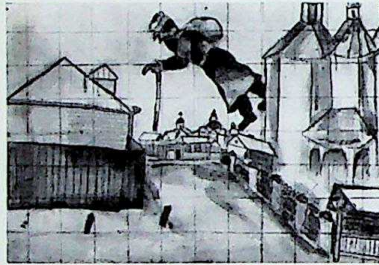
SOLDIERS. 1914/15

Text p. 224

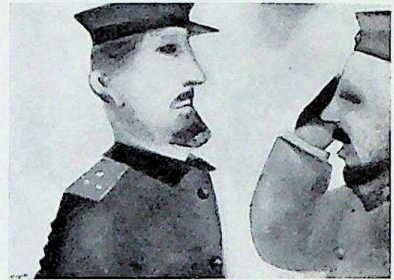
Reprod. pp. 242, 249, 252, 255



208 Etude pour «Au-dessus de Vitebsk». 1914
Study for "Over Vitebsk"



209 Etude pour «Au-dessus de Vitebsk». 1914
Study for "Over Vitebsk"



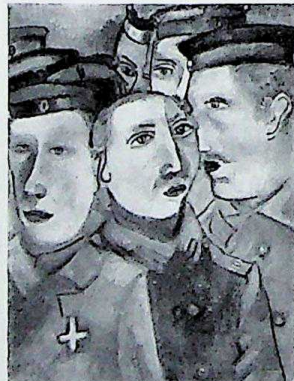
210 Le salut. 1914
Salute



211 L'infirmière et le soldat
Nurse and Soldier



212 Le blessé
The Wounded Soldier



213 Jeunes soldats
Young Soldiers



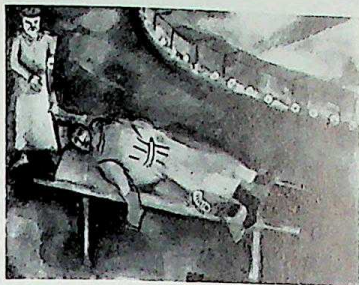
214 Soldats. 1914
Soldiers



215 Les soldats aux pains
Soldiers with Bread



216 Le départ
The Departure



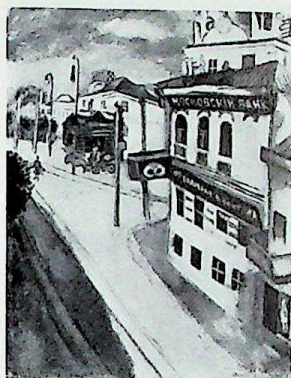
217 Le train de la Croix-Rouge. 1914
Red Cross Train



218 Sur le brancard. 1914
Man on Stretcher



219 Vue de la fenêtre
View from Window



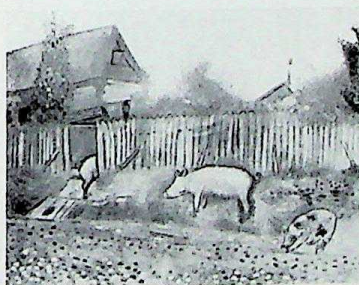
220 La Banque de Moscou à Vitebsk. 1914
The Moscow Bank in Vitebsk



221 Le magasin de l'oncle à Liozno
Uncle's Store in Liozno



222 Vitebsk, rue à la chèvre
Vitebsk: Street with Goat



223 Le cochon
Pig



224 Ferme à Liozno
Farm in Liozno



225 La cour de grand-père. 1914
Grandfather's Farm



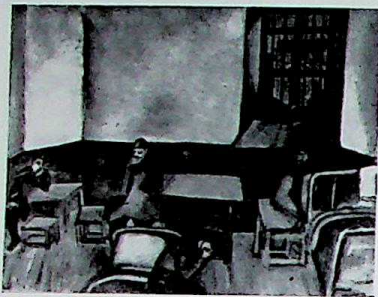
226 Rue à Vitebsk
Street in Vitebsk



227 L'église noire à Vitebsk
The Black Church in Vitebsk



228 Eglise à Vitebsk. 1914
Church in Vitebsk



229 En prison
In the Prison



230 Femme à la mandoline. 1914
Woman with a Mandolin



231 L'homme et les oiseaux
Man and Birds



232 Acrobate
Acrobat



233 Deux femmes
Two Women



234 Nu allongé
Reclining Nude

REUNION WITH BELLA. 1914/15
Text pp. 224, 237
Reprod. pp. 239, 258, 259



235 Bella sur le pont. 1915
Bella on the Bridge

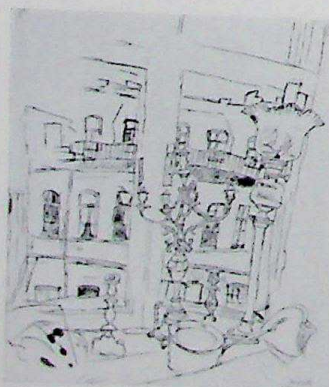


236 Les amoureux en noir
Lovers in Black



237 Autoportrait en vert
Self-portrait in Green

IN THE COUNTRY. 1915
Text pp. 237, 238
Reprod. p. 260



238 Fenêtre chez Bella. 1914
Window at Bella's



239 Fenêtre à la campagne
Window in the Country



240 Bella au châle. (1914)
Bella with Shawl



241 Bella et Ida
Bella and Ida



242 Le Bain de l'enfant
Baby's Bath



243 Muguet, 1916
Lilies of the Valley



244 Bella et Ida à la fenêtre, 1916
Bella and Ida at the Window



245 Bella sur le lit
Bella in Bed



246 Les amoureux en gris, 1916
Lovers in Gray



247 Les amoureux, 1916
Pair of Lovers



248 Les amoureux en rose
Lovers in Pink



249 Le couple, (1914)
The Couple

ILLUSTRATIONS FOR PERETZ, 1916

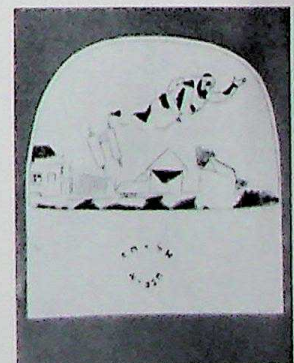
Text p. 246
Reprod. p. 253



250 Bella de profil
Bella in Profile



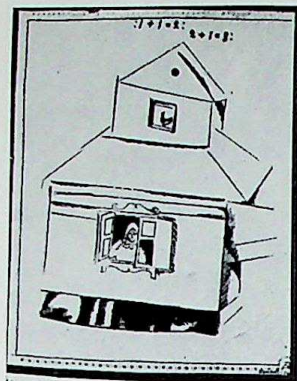
251 Esquisse pour la page de titre du livre de Peretz, (1914)
Design for title page of book by Peretz



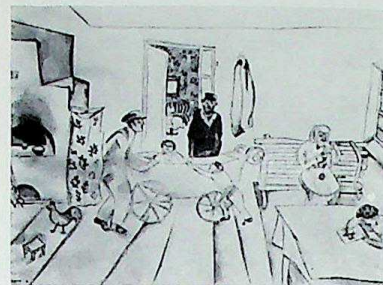
252 Le prophète Elie
The Prophet Elijah



253 Chèvre et voiture d'enfant
Goat and Perambulator



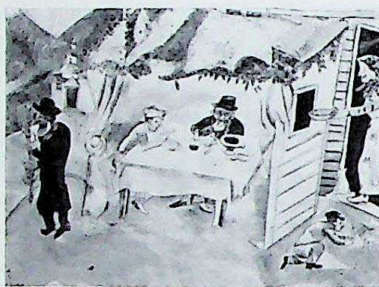
254 La maisonnette
The Little House



255 La voiture d'enfant. Esquisse d'une peinture murale
Baby Carriage Indoors. Sketch for mural



256 Visite chez les grands-parents
Visit to Grandparents



257 La fête des tabernacles. Esquisse d'une peinture murale
Feast of the Tabernacles. Sketch for mural



258 La fête des tabernacles. 1916
Feast of the Tabernacles



259 Pourim. Esquisse d'une peinture murale
Purim. Sketch for mural



260 Pourim
Purim



261 La synagogue. 1917
The Synagogue

SOJOURN IN THE COUNTRY. 1917

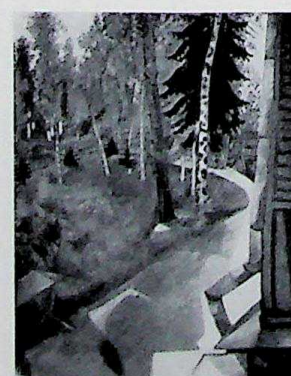
Text pp. 248, 250
Reprod. pp. 262, 263



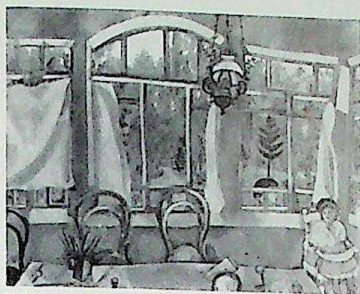
262 Etude. 1918
Study



263 Bella accoudée
Bella Leaning on the Table



264 Derrière la maison
Behind the House



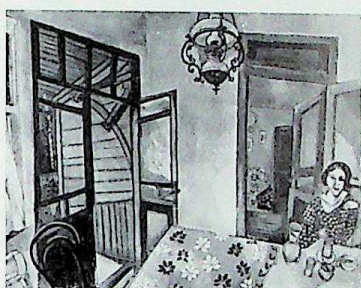
265 La vue sur le jardin
View on the Garden



266 Intérieur aux fleurs
Interior with Flowers



267 Les fraises. (1916)
Strawberries



268 Bella à table
Bella at the Table



269 Enfant et nourrice. 1917
Child with Nurse



270 Tête d'enfant. 1917
Child's Head

VITEBSK LANDSCAPES. 1917

Text p. 250

Reprod. pp. 247, 273



271 Le portail rouge
The Red Gateway



272 La place du marché
The Market Place



273 La maison grise. 1917
The Gray House

THE LARGE COMPOSITIONS OF 1918

Text pp. 255, 256

Reprod. pp. 262, 264, 267, 274, 275, 276



274 Le cimetière
The Cemetery



275 Vitebsk vue du mont Zadounov
Vitebsk: from Mount Zadounov



276 Portrait du peintre Pen
Portrait of the Painter Pen



277 Autoportrait. Etude pour «Double portrait au verre de vin». (1917)
Self-portrait. Study for "Double Portrait with Wineglass"



278 Bella. Etude pour «Double Portrait au verre de vin». (1916)
Bella. Study for "Double Portrait with Wineglass"



279 Guerre aux palais
War on Palaces

WORKS FOR THE ACADEMY, 1918

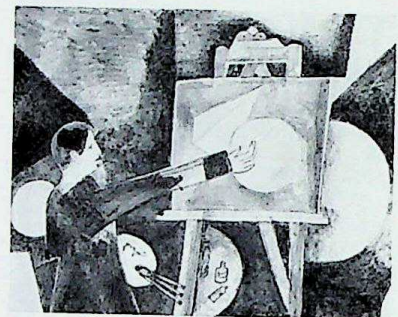
Text pp. 277, 278



280 Le cavalier, 1918
The Rider



281 La promenade. Esquisse pour une bannière. (1919)
The Promenade. Sketch for a banner



282 Peintre au chevalet
Painter at the Easel

IN VITEBSK, 1918/19

Text p. 255



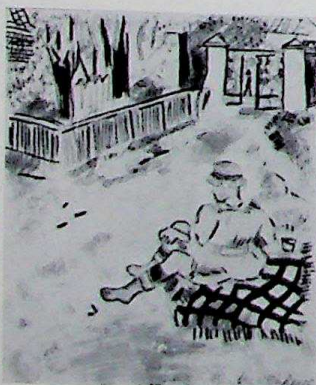
283 Alia Eliacheff, 1919
Alia Eliashev



284 Baal Machsowess Eliacheff, 1918
Baal Makhshoves Eliashev



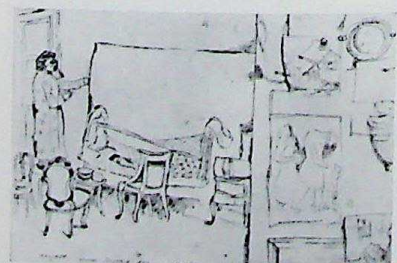
285 Mère et enfant au jardin, 1918
Mother and Child in Garden



286 L'enfant au jardin.
Child in Garden



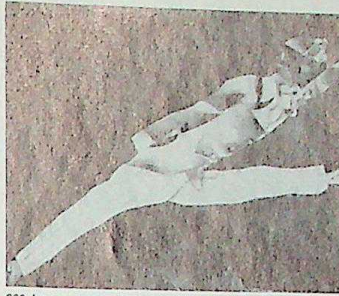
287 L'enfant malade, 1919
The Sick Child



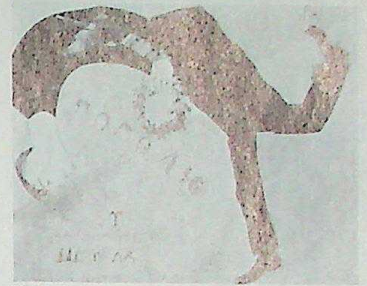
288 L'enfant malade, 1918
The Sick Child



289 Bella lisant
Bella Reading



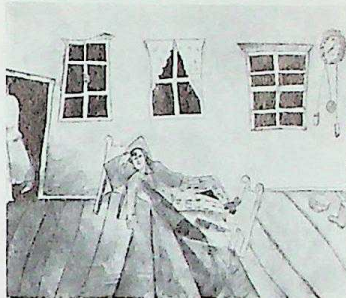
290 Le voyageur. (1917)
The Traveler



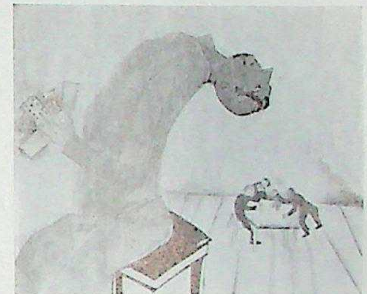
291 Hommage à Gogol. (1917)
Homage to Gogol



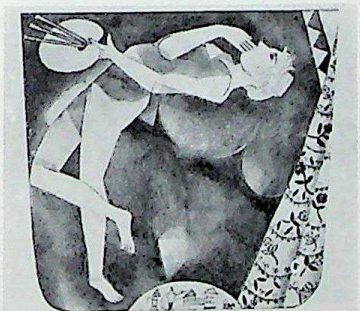
292 Première esquisse de décor pour «Le mariage»
First design for the play "The Wedding"



293 Deuxième esquisse de décor pour «Le mariage»
Second design for the play "The Wedding"



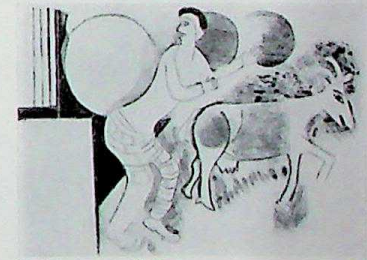
294 Esquisse de décor pour «Les joueurs». (1917)
Design for the play "The Cardplayers"



295 Le peintre
The Painter



296 L'homme à la tête renversée. Premier état
Man with Head Thrown Back. First state



297 Jolie de vivre. (1914)
Joy of Living



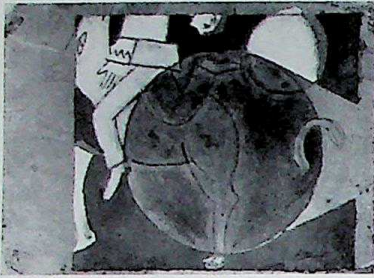
298 L'homme au fouet. (1917)
Man with Whip



299 Le duo. (1911)
Duo



300 Au pas cadencé. (1916)
In Step



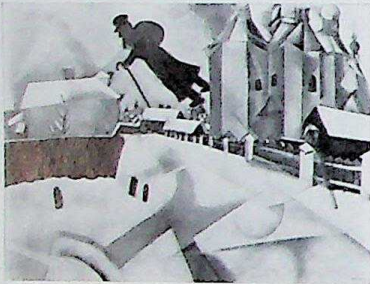
301 Le cirque
Circus



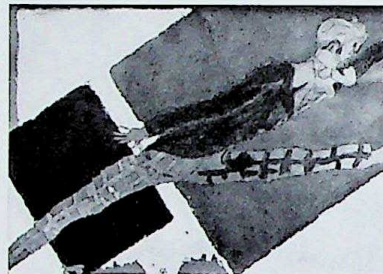
302 Le repas
Meal Time



303 Au-dessus de la ville. (1917)
Over the City



304 Au-dessus de Vitebsk, 1920
Over Vitebsk



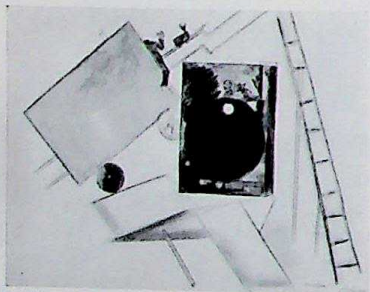
305 Le voyageur
The Traveler



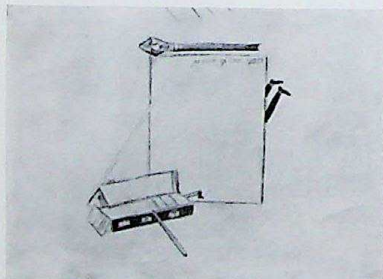
306 La promenade. (1917)
The Promenade

STAGE SETS. 1920/22

Text pp. 289, 291, 292, 294
Reprod. pp. 286, 287



307 Esquisse de décor pour «Le Revizor» de Gogol, 1920
Design for Gogol's "The Inspector General"



308 Esquisse de décor pour «Le mensonge» de Scholem
Aleichem, 1920
Design for Scholem Aleichem's "The Lie"



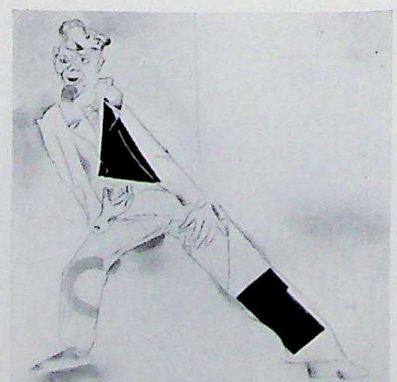
309 Michaels dans «Mazeltov»
Michaels in "Mazeltov"



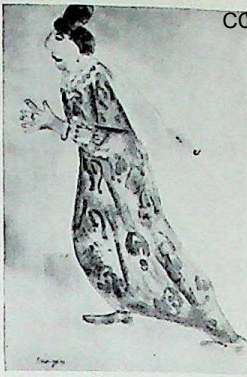
310 L'homme à la casquette en forme d'assiette
Man with Round Cap



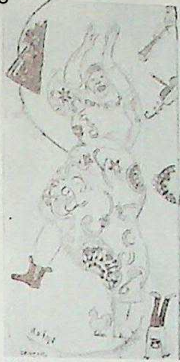
311 Jeune homme
Young Man



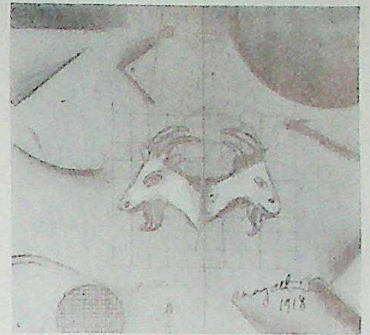
312 Costume pour Michaels. (1919)
Costume Design for Michaels



313 Femme à la traine
Woman with Train



314 La danse. Esquisse
Dance. Sketch

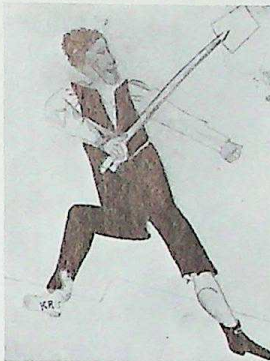


315 Esquisse pour le rideau du théâtre juif. (1918)
Design for curtain of Jewish Theater

**COSTUME DESIGNS FOR SYNGE'S
"THE PLAYBOY OF THE WESTERN WORLD." 1920/22**
Text p. 292



316 Jeune fille. 1920
Girl

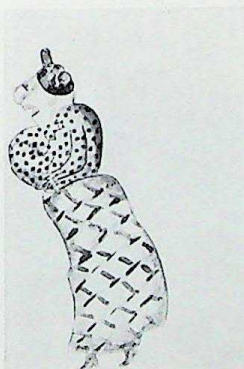


317 Kris. 1920
Chris

**COSTUME DESIGNS FOR GOGOL'S
"THE INSPECTOR GENERAL." 1920/22**
Text pp. 289, 291, 292



318 Semlianka
Zemlianka



319 Femme. 1920
Woman

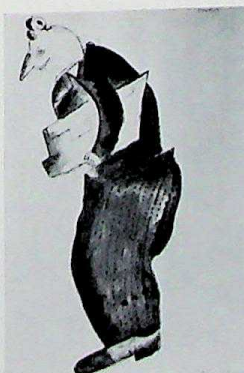


320 Svistounov
Svistunov

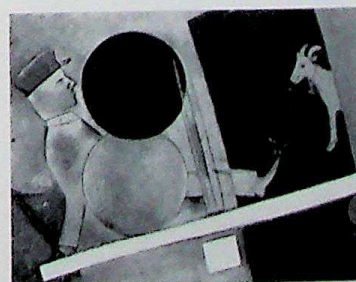


321 Femme à la jupe rayée. 1920
Woman in a Striped Skirt

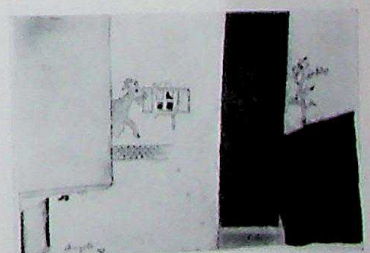
CONNECTED WITH THE THEATER. 1920/22
Text pp. 298, 300, 301
Reprod. pp. 269, 279, 290, 297, 299, 308, 309, 313, 314



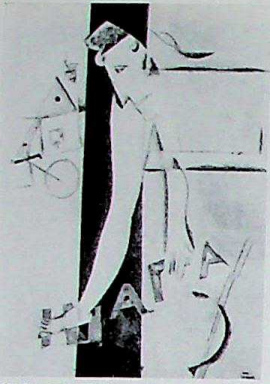
322 Khlopov
Khlopov



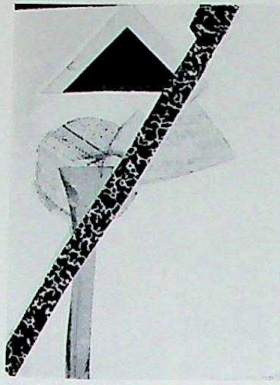
323 Composition aux cercles et à la chèvre
Composition with Circles and Goat



324 Composition à la chèvre. (1917)
Composition with Goat



325 Chagall. (1918)
Chagall



326 Collage. 1920
Collage



327 «Deuil» de Holstein. Esquisse pour la page de titre. (1919)
Design for title page of Holstein's "Sorrow"

WORKS IN PAINTERLY STYLE. 1921/22

Text p. 304

Reprod. pp. 310, 311, 312, 317



328 L'homme au fusil. Illustr. pour «Deuil». 1920
Man with Rifle. Illustration for "Sorrow"



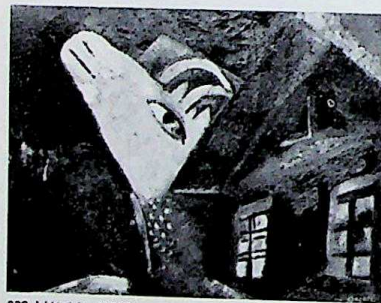
329 L'homme à l'accordéon. (1920)
Man with Accordion



330 L'homme à la chèvre. (1915)
Man with Goat



331 L'homme sur le toit
Man on the Roof



332 L'étable. (1917)
Barn



333 Au-dessus de Vitebsk
Over Vitebsk

Germany 1922-1923

DRAWINGS AND WATERCOLORS

Text p. 319



334 Les chèvres au jardin
Goats in Garden



335 Bella au chapeau
Bella with Hat



336 Bella au corsage rayé. 1922
Bella with Striped Blouse



337 Enfant à la poupée. 1922
Child with Doll



338 Portrait de Naum Sokolov. 1922
Portrait of Naum Sokolov



339 Forêt Noire. 1922
The Black Forest

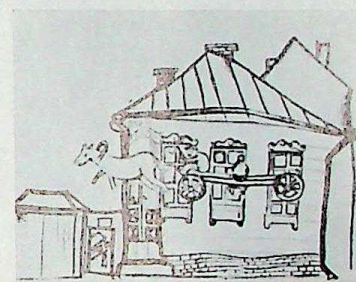
"MY LIFE." 1922/23
Text pp. 318, 319



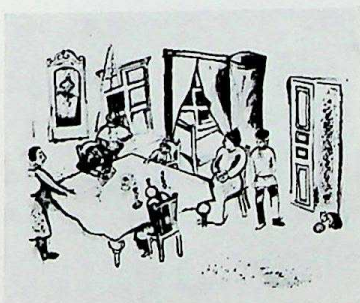
340 Le bain
The Bath



341 L'homme au parapluie. 1922
Man with Umbrella



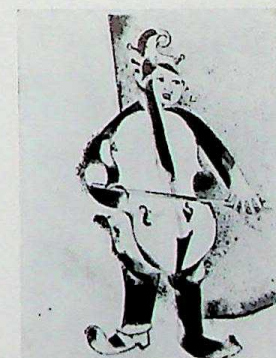
342 Maison à Peskovatik
House in Peskovatik



343 La salle à manger
The Dining Room



344 Mère et fils
Mother and Son



345 Le musicien
The Musician

LITHOGRAPHS AND WOODCUTS. 1922/23
Text p. 319
Reprod. p. 320



346 Les amoureux au bord du fleuve
Lovers on River Bank



347 L'homme aux favoris
Man with Sideburns



348 Le chèvre au violon
Goat and Violin



349 La chèvre dans la nuit
Goat by Night



350 L'homme à la canne
Man with Cane

"DEAD SOULS." 1924/25

Text pp. 322-324

Reprod. p. 323



351 La petite ville
The Small Town



352 En chemin vers Sobakevitch
On the Way to Sobakevitch's



353 Tchitchikof et Sobakevitch discutent affaires
Chichikov and Sobakevitch Discussing Business



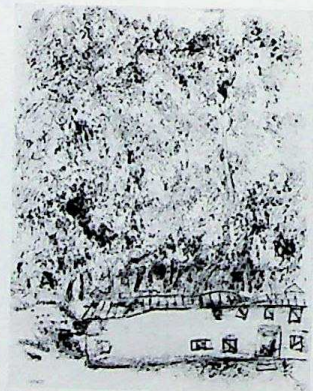
354 La fuite tout nu
Escape in Nature's Garb



355 Sobakevitch
Sobakevitch



356 Notre héros tenait à être prêt
Our Hero Wanted to Be Ready



357 Le vieux parc de Pliouchkine
Pliushkin's Old Garden

NEW VERSIONS OF EARLIER PICTURES. 1923/26

Text pp. 324, 333

Reprod. p. 295



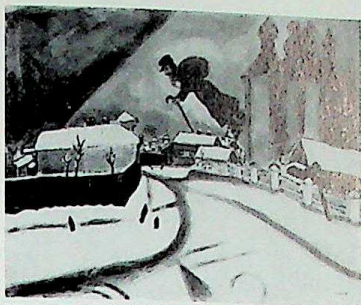
358 La prise
The Pinch of Snuff



359 Moi et le Village
I and the Village



360 Le mort
The Dead Man



361 Au-dessus de Vitebsk
Over Vitebsk



362 Le veau jaune
The Yellow Calf



363 Le petit joueur de viole
The Little Fiddler



364 Musicien
The Musician



365 L'homme à la vache
Man with Cow



366 Souvenirs d'enfance
Memories from Childhood



367 L'homme à la poule. (1922)
Russian Peasant with Chicken



368 Garçon mangeant. 1924
Boy Eating



369 La chute de l'ange. 1924
The Falling Angel

GROUP OF THE THICK IMPASTO PAINTINGS, 1924/25

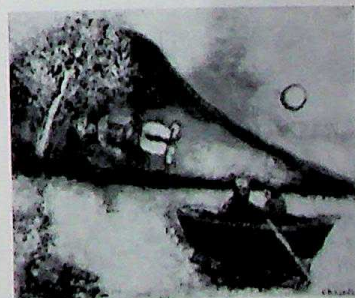
Text p. 333
Reprod. p. 351



370 Sur le chemin
On the Road



371 La maison jaune
The Yellow House



372 Paysage avec fleuve
River Landscape



373 Au-dessus de la Russie
Over Russia



374 La fiancée au bouquet de fleurs
Bride with Flowers

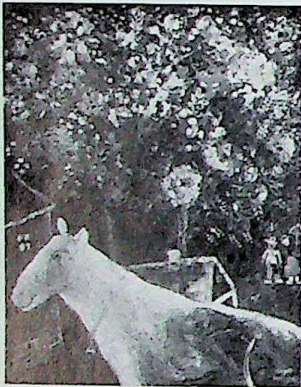


375 Fleurs
Flowers

LANDSCAPES AND PORTRAITS. 1924/25

Text pp. 337, 338, 341, 343

Reprod. pp. 305, 326



376 A la ferme
In the Farmyard



377 La fenêtre
The Window



378 Esquisse pour «Ida à la fenêtre», 1924
Sketch for "Ida at the Window"

MONTCHAUVEY. 1925

Text pp. 343-345

Reprod. pp. 328, 329



379 Paysage de l'Île-Adam, 1925
Landscape: Ile Adam



380 Montchauvet, 1925
Montchauvet



381 Dimanche
Sunday



382 L'écolière
Schoolboy



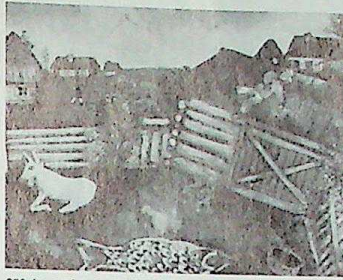
383 A la campagne
In the Country



384 Nature morte, 1925
Still Life



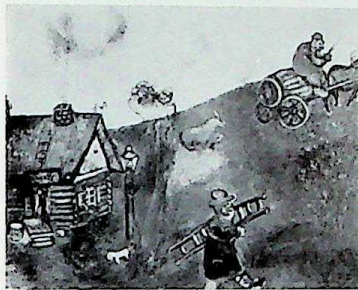
385 Fleurs dans la rue
Flowers in the Street



386 Le cerf volant. (1926)
The Kite



387 En plein air
In the Open Air



388 La charrette
The Cart



389 Souvenir
Recollection



390 Le visage vert
Face in Green



391 Idylle
Idyl



392 Fleurs
Flowers



393 Fleurs sur le toit
Flowers on Roof

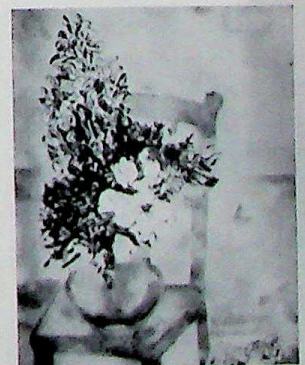
MOURILLON. 1926
Text pp. 348, 350
Reprod. pp. 349, 351



394 Marin à Toulon
Sailor in Toulon



395 L'accordéon
Accordion



396 Fleurs sur la chaise
Flowers on Chair



397 Bella à Mourillon
Bella in Mourillon



398 Le bouquet de la mariée. 1926
Bride's Bouquet



399 Au-dessus des fleurs
Over the Flowers



400 Pivoines et lilas. 1926
Peonies and Lilacs



401 Les chrysanthèmes
Chrysanthemums



402 Amoureux aux fleurs. 1926
Lovers with Flowers

CHAMBON-SUR-LAC. 1926

Text pp. 348-350

Reprod. p. 353



403 La rentrée du foin
The Hay Wagon



404 L'église de Chambon
Church at Chambon



405 Le sentier
The Path



406 Fleurs près de la fenêtre
Flowers by the Window



407 La fenêtre ouverte
The Open Window



408 Le ruisseau. 1926
The Brook



409 Les amoureux à la fenêtre
Lovers at the Window



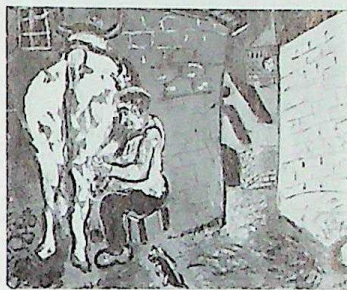
410 Ida sur l'âne
Ida on a Donkey



411 La faucheuse
The Harvester



412 Le vacher
The Cowherd



413 Chambon
Chambon



414 Le char à foin
The Hay Wagon



415 Retour de fenaison
Haytime Return



416 L'arbre
The Tree



417 La vache
The Cow

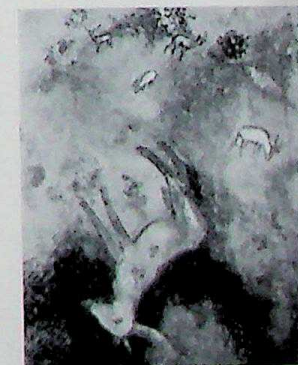
"FABLES" OF LA FONTAINE. 1926/27
Text pp. 347, 348, 350, 355
Reprod. p. 332



418 Le berger et la mer
The Shepherd and the Sea



419 Les deux chèvres
The Two Goats



420 Le cerf malade
The Sick Stag



421 Le renard et le bouc. 1926
The Fox and the Goat



422 L'ours et l'amateur des jardins
The Bear and the Gardener



423 Le renard et les poulets d'Inde
The Fox and the Turkey Hens



424 L'aigle, la laie et la chatte
The Eagle, the Boar, and the Cat



425 Le lion et le chasseur
The Lion and the Hunter



426 Le lion et le moucheron
The Lion and the Gnat



427 L'oiseau blessé d'une flèche
The Wounded Bird



428 Le soleil et les grenouilles
The Sun and the Frogs



429 Le chêne et le roseau
The Oak and the Reed



430 Le paon se plaignant à Junon
The Peacock Complaining to Juno



431 Le charretier embourbe
The Cart Driver Stuck in the Mud



432 Le renard et les raisins. 1926
The Fox and the Grapes



433 Le lion devenu vieux
The Lion Grown Old



434 Le loup devenu berger
The Wolf as a Shepherd



435 Le rat et l'éléphant
The Rat and the Elephant



436 La fortune et le jeune enfant
Fortuna and the Young Boy



437 L'homme et son image. 1926
The Man and His Reflection



438 Les deux taureaux et la grenouille
Two Oxen and the Frog



439 Le lion et l'âne chassant. 1926
The Lion and the Donkey Go Hunting



440 Le curé et la mort
The Priest and the Dead Man



441 Les deux perroquets, le roi et son fils
The Two Parrots, the King, and His Son



442 L'enfant et le maître d'école
The Boy and the Schoolteacher



443 L'avare qui a perdu son trésor. 1927
The Miser Who Lost His Treasure



444 La chatte métamorphosée en femme
The Cat Metamorphosed into a Woman



445 L'âne et le chien
The Donkey and the Dog



446 La mort et le bucheron
Death and the Woodchopper



447 Le rieur et les poissons
The Laughing Man and the Fishes



448 Le charlatan
The Charlatan



449 Le villageois et le serpent
The Villager and the Snake



450 La souris métamorphosée en fille
The Mouse Metamorphosed into a Girl



451 La devineresse
The Fortuneteller



452 Le fou qui vend la sagesse
The Fool Who Sold Truth



453 L'ivrogne et sa femme
The Drunkard and His Wife



454 Le lion amoureux
The Lion in Love



455 Le satyre et le passant
The Satyr and the Wanderer



456 La jeune veuve
The Young Widow



457 Femme à la bougie
The Woman with the Candle



458 Le lecteur
The Reader



459 Paysanne à la poule
Peasant Woman with Hen



460 Nez et échelle
Nose and Ladder



461 Paysan et vache
The Peasant and the Cow



462 Jeune homme et chèvre
Young Man and Goat



463 Le violoniste
The Violinist



464 La chèvre sur les épaules
The Goat on the Shoulders



465 Les jambes
The Legs

LOVERS AND NUDES. 1927

Text p. 350
Reprod. p. 330



466 La chèvre devant l'église
The Goat Before the Church



467 Les amoureux et la lune
Lovers and Moon



468 Les amoureux
Lovers



469 Les amoureux au croissant de lune
Lovers with Half-moon



470 La promenade
The Walk



471 Les amoureux sur le toit
Lovers on Roof

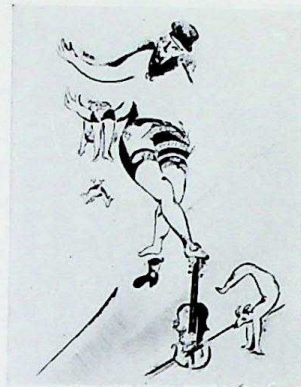
SMALL GRAPHIC WORKS. 1924/28
Text pp. 345, 370



472 Les amoureux au clair de lune
Lovers in Moonlight



473 Nu
Nude



474 L'acrobate au violon. 1924
Acrobat with Violin



475 L'apparition. 1924/25
Apparition



476 Autoportrait à la grimace. 1924/25
Self-portrait with Grimace



477 Autoportrait au sourire. 1924/25
Self-portrait, Smiling



478 Les amoureux
Lovers



479 L'orgueil
Pride



480 Trois acrobates. 1926
Three Acrobats



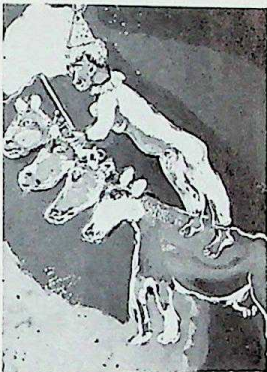
481 L'âne à la Tour Eiffel
Donkey with Eiffel Tower



482 Le salut
Greeting



483 Femme-âne
Woman-donkey



484 Les quatre têtes
The Four Heads



485 Sur la tête
On the Head



486 La chèvre qui fume
Goat Smoking

LARGE PICTURES OF 1927/28

Text p. 356

Reprod. pp. 357, 358, 360, 362, 367



487 L'écuyère
Equestrienne



488 Les trois acrobates. (1926)
Three Acrobats



489 La mariée à double face. Premier état. 1927
The Bride with the Double Face. First state

SECOND CIRCUS CYCLE. 1927/28

Text pp. 365, 366

Reprod. pp. 359, 361



490 L'ange à la palette. Etude
Angel with Palette. Study



491 Le rêve. 1927
The Dream



492 L'acrobate à cheval
Acrobat on Horse



493 L'arc
Backbend



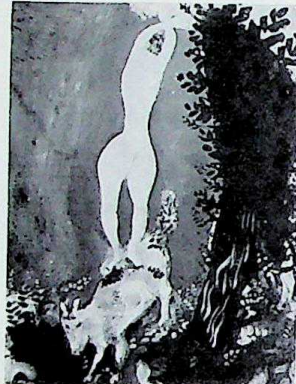
494 Le clown au cheval blanc
The Clown on the White Horse



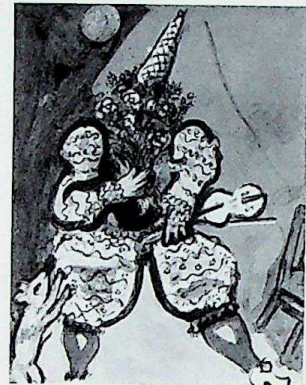
495 Saltimbanques
Balancing Act



496 Clown à l'âne
The Clown with the Donkey



497 L'écuyère
Circus Rider



498 Le clown aux fleurs
Clown with Bouquet



499 Clown à la trompette
Clown with Trumpet

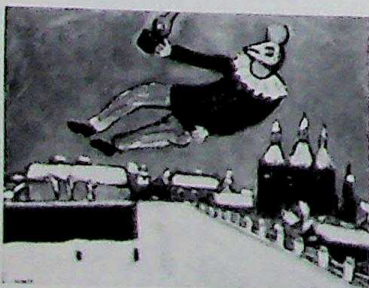


500 Clown à cheval
Clown on Horse



501 La danse
Dance

FANTASTIC SCENES. 1927/28
Text p. 366



502 L'homme-coq au-dessus de Vitebsk. (1925)
Man-rooster over Vitebsk



503 La poule
Chicken



504 La fenêtre
The Window



505 Le mouton
The Lamb



506 La table
The Table



507 Autoportrait aux phylactères
Self portrait with Phylactery

FLOWERS AND FRUIT. 1927/28
Text pp. 356, 369



508 Fleurs rouges. (1926)
Red Flowers



509 Lys et bleuets. 1928
Lilies and Cornflowers



510 Fleurs. 1928
Flowers



511 Nu sous la table
Nude under Table



512 Les tulipes
Tulips



513 Bouquet de fleurs devant la fenêtre. (1929)
Bouquet Before a Window



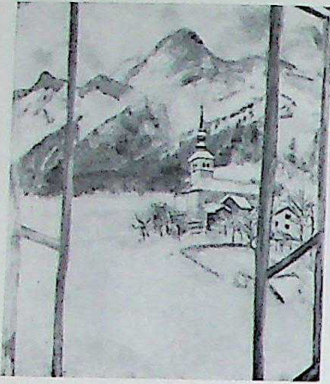
514 Les deux bouquets. (1926)
Two Bouquets



515 L'ananas
Pineapple



516 La corbeille de fruits
Basket of Fruit



517 L'église
The Church



518 Nuit d'hiver
Winter Night



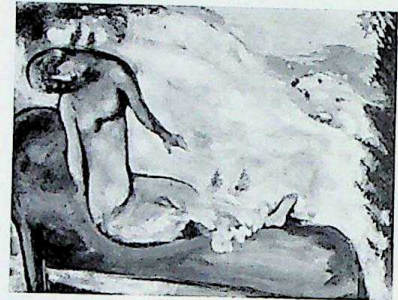
519 Eglise dans la neige
Snow-covered Church



520 Dans les Alpes
In the Alps



521 Branche de gui
Branch of Mistletoe



522 Rêverie
Reverie

**THE BRIDE AND GROOM
OF THE EIFFEL TOWER. 1928**

Text p. 369
Reprod. p. 371



523 Le peintre et sa famille
The Painter and His Family



524 Etude pour «Les mariés de la Tour Eiffel»
Study for "The Bride and Groom of the Eiffel Tower"



525 Le boucher
The Butcher



526 Les parents
The Parents



527 Le mariage
The Wedding



528 L'homme dans la neige
The Man in the Snow



529 Le bain. (1914/20)
The Bath

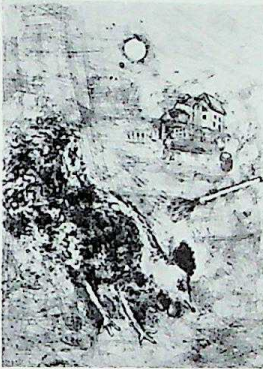


530 Danseuse
The Dancer



531 Les amoureux
Lovers

ETCHINGS FOR THE "FABLES," 1928/31
Text p. 370



532 Le coq et la perle
The Cock and the Pearl



533 Le corbeau et le renard
The Raven and the Fox



534 La lice et sa compagne
The Bitch and Her Companion

THE DELICATE STYLE OF 1929/30
Text p. 372
Reprod. pp. 364, 373, 375



535 Le cerf malade
The Sick Stag



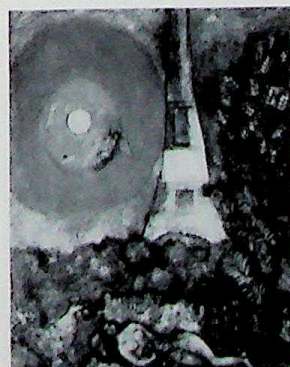
536 Le cheval s'étant voulu venger du cerf
The Horse Who Wanted Revenge on the Stag



537 Jeune fille au cheval. Premier état
Girl on Horseback (Violin Music). First state



538 Jeune fille au cheval. Etat définitif, 1929
Girl on Horseback (Violin Music). Definitive state



539 La Tour Eiffel, 1929
The Eiffel Tower



540 Le couple
The Couple



541 Autoportrait au pont. Premier état. 1929
Self-portrait with Bridge. First state



542 La fiancée
The Bride



543 Le violoniste au monde renversé. 1929
The Violinist with the World Upside-down

FLOWERS. 1929/30

Text p. 372

Reprod. p. 375



544 Le chandelier. 1929
Candelabrum



545 Au-dessus des fleurs
Leaning Over Flowers



546 Le veau bleu
The Blue Calf



547 Fruits et fleurs. 1929
Fruits and Flowers



548 Nature morte à la fenêtre. 1929
Still Life at the Window

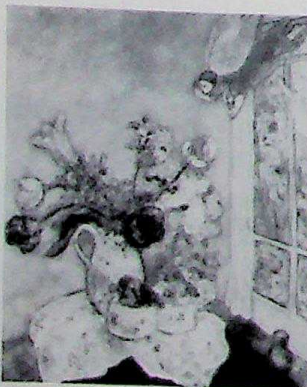


549 Deux bouquets
Two Bouquets

PAIRS OF LOVERS AND NUDES. 1930

Text p. 377

Reprod. p. 375



550 Fleurs de printemps
Spring Flowers



551 La fiancée aux cheveux verts
The Bride with Green Hair



552 Bella et le bouquet
Bella and the Bouquet



553 Les amoureux et la lune
Lovers and Moon



554 Amoureux
Lovers



555 Le couple
The Couple



556 Le couple au bouquet de fleurs
Couple with Bouquet



557 Le baldaquin
The Canopy

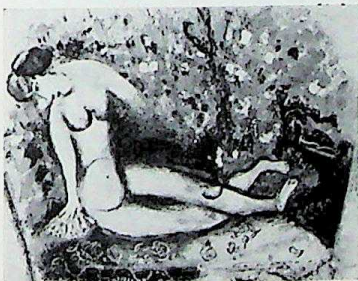


558 Couple à l'éventail
Couple with Fan

RUSTIC MOTIFS. 1930

Text p. 377

Reprod. p. 373



559 Nu à l'éventail
Nude with Fan



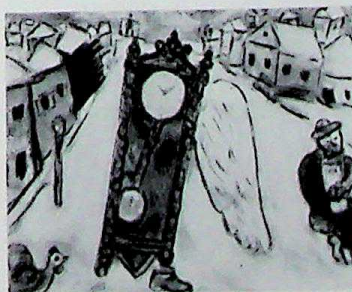
560 La bénédiction des bougies
The Blessing of the Candles



561 L'attelage
The Yoke



562 L'hiver
Winter



563 La pendule dans la rue
The Clock in the Street



564 L'âne bleu
The Blue Donkey



565 Cirque
Circus



566 L'acrobate. 1930
The Acrobat



567 Les deux clowns
Two Clowns

OLD JEWS. 1930

Text pp. 383, 384

Reprod. pp. 384, 391



568 Les promeneurs
Strollers



569 Sur le toit
On the Roof



570 Le vieillard et le chevrenu. 1930
Old Man with Kid



571 Vieillard lisant
Old Man Reading



572 Retour de la Synagogue. (1925/27)
Return from the Synagogue



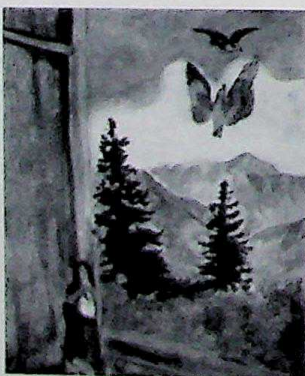
573 L'homme à la Thora dans la neige
Man with Torah in the Snow

PEYRA-CAVA. 1931

Text p. 381



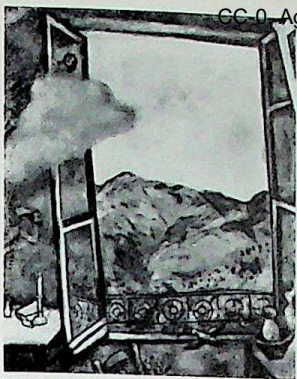
574 Etude pour «Solitude». (1933)
Study for "Solitude"



575 Paysage de Peyra-Cava à l'aigle. (1930)
Peyra-Cava Landscape with Eagle



576 Les chardons. 1931
The Thistles



577 Le nuage. (1930)
The Cloud



578 Les pommes de pin. (1930)
Pine Cones



579 L'enceinte de Jérusalem près du portail de la grâce
1931
Jerusalem: the Gate of Loving Kindness



580 La tombe de Rachel. 1931
Rachel's Tomb



581 Le mur des lamentations. (1932)
The Wailing Wall



582 Dans la Synagogue à Safad. 1931
Synagogue at Safad

GOUACHES FOR THE "BIBLE"

Text p. 333
Reprod. p. 350



583 Synagogue
Synagogue



584 Dans la Synagogue. 1931
In the Synagogue



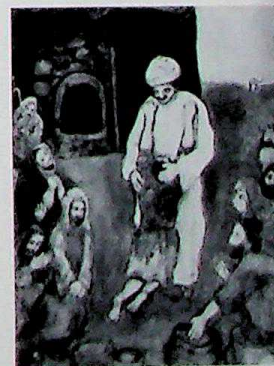
585 Le création de l'homme. 1930
The Creation of Man



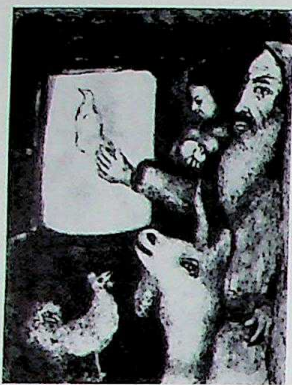
586 Descendant vers Sodome
On the Way to Sodom



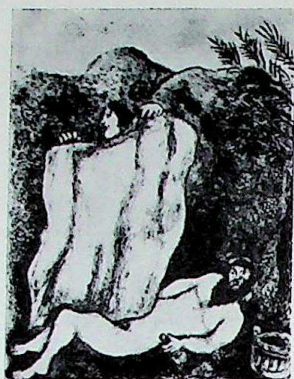
587 Abraham recevant les trois anges
Abraham Entertaining the Three Angels



588 Joseph se fait reconnaître de ses frères
Joseph Making Himself Known to His Brothers



589 Noé lâchant la colombe
Noah Dispatching the Dove



590 L'ivresse de Noé
Noah's Drunkenness



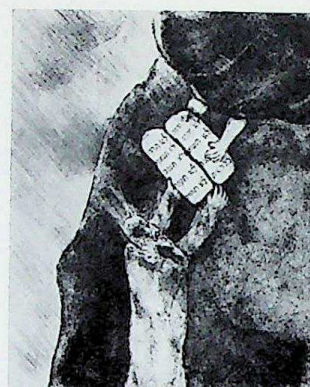
591 Le sacrifice d'Abraham
The Sacrifice of Abraham



592 La bénédiction d'Isaac
Isaac's Blessing



593 Moïse et Aaron
Moses and Aaron



594 Moïse recevant les Tables de la Loi
Moses Receiving the Tablets of the Law



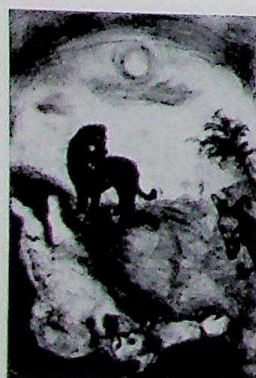
595 Moïse bénissant Josué
Moses Blessing Joshua



596 La mort de Saül
The Death of Saul



597 David chantant le cantique funèbre pour Jonathan
David Lamenting Jonathan



598 Un prophète tué par un lion
Prophet Slain by Lion



599 La prise de Jérusalem
The Capture of Jerusalem



600 L'Eternel apparaît à Elie
Elijah's Vision



601 Jérémie dans la citerne
Jeremiah in the Cistern



602 Sous la lampe. Premier état
Under the Lamp. First state



603 Les amoureux aux lilas, 1930
Lovers in the Lilacs



604 Fleurs dans la rue, 1933
Flowers in the Street



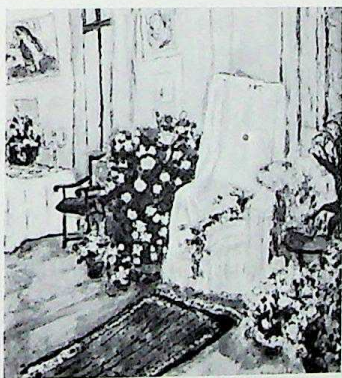
605 Nu au-dessus de Vitebsk, 1933
Nude Over Vitebsk



606 Les lilas blancs
White Lilacs

PORTRAITS

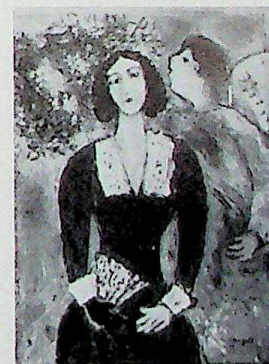
Text p. 400
Reprod. p. 401



607 La chaise de la fiancée
The Bride's Chair



608 Autoportrait aux ailes
Self-portrait with Wings



609 Etude pour «Bella en verts»
Study for "Bella in Green"

DESIGNS FOR THE BALLET

Text p. 398



610 L'homme aux couteaux
Man with Knives



611 Décors (Grèce)
Scenic design (Greece)



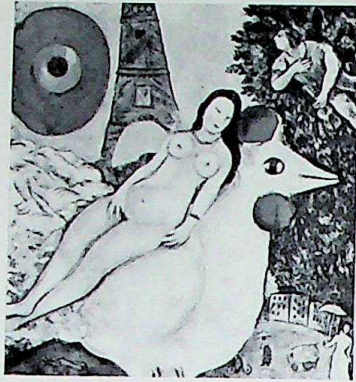
612 A ma femme. Premier état, 1933
Dedicated to My Wife. First state

LARGE COMPOSITIONS AFTER 1933

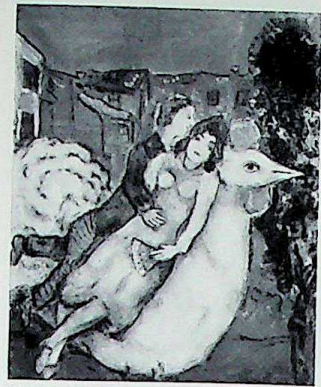
Text pp. 411-414, 416
Reprod. pp. 392, 402, 404, 417



613 La chute de l'ange. Deuxième état. (1923/33)
The Falling Angel. Second state



614 La Tour Eiffel
The Eiffel Tower



615 Les amoureux sur le coq
Lovers on Rooster

TOSSA DEL MAR. 1934

Text p. 400



616 Ida à Tossa. (1935)
Ida in Tossa



617 Tossa, le salon bleu
Tossa: the Blue Parlor



618 Vue par la fenêtre
View Through Window

OYE-ET-PALLET. 1936

Text p. 421



619 Barberia
Barberia



620 Paysage d'Oye-et-Pallet
Landscape: Oye-et-Pallet



621 Bella au béret blanc. 1936
Portrait of Bella with White Beret

ANGELS AND HOLY MEN. 1935/36

Text p. 409

Reprod. p. 408



622 Le suppliant
Man Praying



623 L'ange à la palette. (1927/36)
Angel with Palette



624 Synagogue à Vilna. 1935
Synagogue in Vilna



625 Synagogue à Vilna. 1935
Synagogue in Vilna



626 L'apparition de la famille de l'artiste. Premier état.
(1936/37)
The Apparition of the Artist's Family. First state

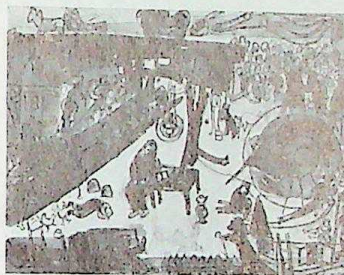


627 La ronde
Round Dance

"THE REVOLUTION," 1937
Text pp. 412-414
Reprod. pp. 392, 413



628 Etude pour la partie centrale de «La Révolution»
Study for central Section



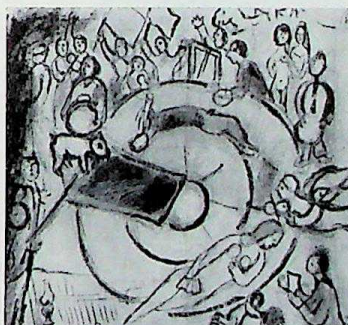
629 Etude pour le volet droit de «La Révolution», 1937
Study for right-hand section



630 Etude pour «La Révolution»
Study for entire composition



631 Etude pour le volet gauche de «La Révolution», 1937
Study for left-hand section



632 Etude pour «La Révolution», (1933/50)
Study for entire composition



633 Fleurs chez Bella
Flowers in Bella's Room



634 Les fiancés à l'ange rouge
The Couple with the Red Angel



635 Les amoureux
Lovers



636 Village d'automne. (1939/45)
Village in Autumn



637 Sous les fleurs
Under Flowers



638 Scène de plage
Beach Scene



639 Cirque
Circus



640 Clownesse au violon
Woman Clown with Violin



641 Il neige
Snowing



642 Le bouc au violon (Printemps)
Goat with Violin (Spring)



643 L'acrobate
Female Acrobat



644 Le rêve
The Dream



645 Etude pour «Le cheval rouge»
Study for "The Red Horse"

RURAL MOTIFS. 1937/39

Text pp. 421, 422, 424

Reprod. p. 406



646 Le cheval rouge. Etat antérieur
The Red Horse. Earlier state



647 Rêve champêtre
Country Dream



648 La vache volante
The Flying Cow



649 La table
The Table



650 Le loup
The Wolf



651 La chèvre et le coq
The Goat and the Rooster



652 L'homme à la chèvre
The Man and the Goat



653 Inspiration
Inspiration



654 Le rêve
The Dream



655 Le paysan dormant
The Sleeping Peasant



656 Nu dans les champs
Nude in Field



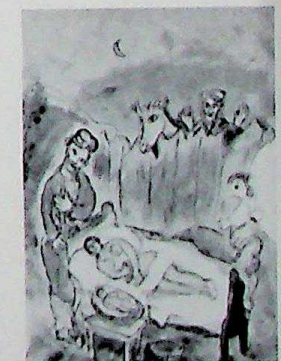
657 La famille
The Family



658 Maternité
Maternity



659 Dimanche
Sunday



660 La naissance, 1938
The Birth



661 Le grand arbre. (1935/36/37)
The Big Tree



662 Sur le banc
On the Bench



663 La femme et la bête
Woman and Animal



664 L'ange et le lecteur
The Angel and the Reader



665 Le chant bleu
Blue Song



666 Double visage
Double Portrait



667 Le sapin
Fir Tree



668 La mère
Mother



669 La fenêtre
The Window



670 Les compagnons de Charlot
Charlot's Companions



671 Le rêve
The Dream



672 L'ange bleu
The Blue Angel



673 Au cirque
At the Circus



674 Rêve de cirque
Circus Dream



675 La femme à l'âne
Woman with Donkey



676 Les clowns
Clowns



677 L'homme au parapluie
Man with Umbrella

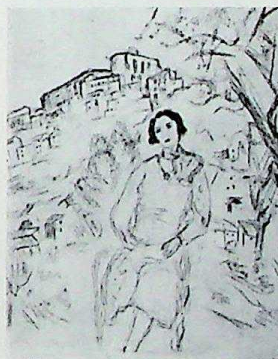


678 Le clown. (1939)
Clown

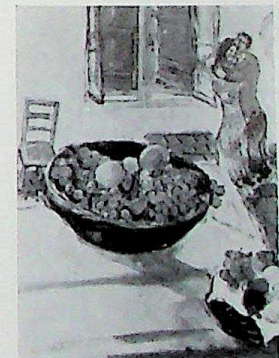
GORGES. 1940/41
Text pp. 431-433
Reprod. pp. 453, 454



679 L'âne vert
The Green Donkey



680 Bella à Gordes. 1940
Bella in Gordes



681 Raisins et pêches. 1940
Grapes and Peaches



682 Corbeille de fruits
Basket of Fruit



683 Fruits et fleurs
Fruits and Flowers



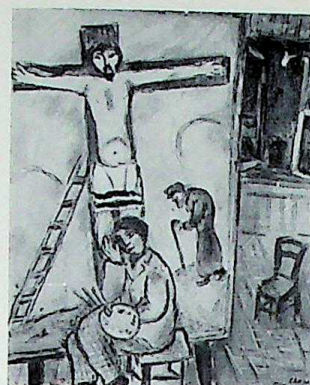
684 Le faisan. (1939)
The Pheasant



685 Les lièvres. (1939)
Rabbits



686 Autoportrait. 1939/40
Self-portrait



687 Le peintre et le Christ
The Painter and Christ

America

VILLAGE AND WAR. 1940/43

Text pp. 435-437 Reprod. pp. 418, 420



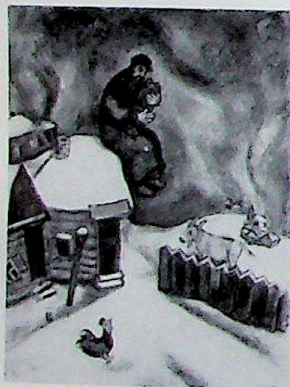
688 Autoportrait. 1940
Self-portrait



689 Le peintre crucifié
The Painter Crucified



690 L'incendie dans la neige
Flames in the Snow



691 Guerre
War



692 Le village en feu
The Burning Village



693 Guerre. 1943
War

THE CRUCIFIED. 1941

Text pp. 437, 438, 444, 446, 448
Reprod. pp. 456, 457



694 La rue rouge
The Red Street



695 L'incendie
The Fire



696 Le Christ en jaune
Yellow Christ



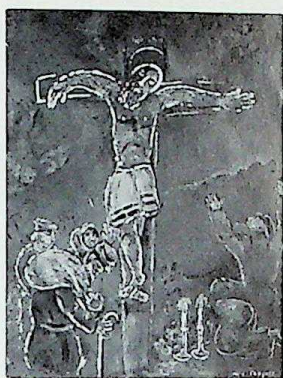
697 Etude pour «Obsession»
Study for "Obsession"



698 Descente de croix
Descent from the Cross



699 Persecution
Persecution



700 Le Christ aux bougies
Crucifixion and Candles



701 L'ange pourpre
The Purple Angel



702 L'hiver
Winter

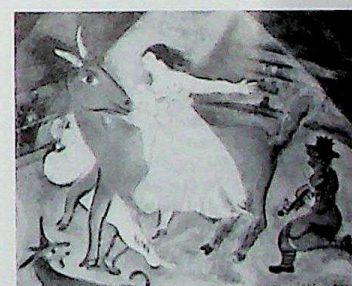
CIRCUS AND FANTASTIC MOTIFS, 1941
Text p. 437



703 L'offrande
Offering



704 Bonjour Paris
Bonjour Paris



705 L'écuyère en blanc
Equestrienne in White

MEXICO, 1941/43
Text p. 440



706 Le cirque
The Circus



707 Grand profil
The Large Profile



708 Chevauchée nocturne, 1943
The Night Ride



709 Le cheval à la lune. 1943
The Horse of the Moon



710 Le corbeille à fruits
Basket of Fruit



711 Crucifixion mexicaine
Mexican Crucifixion



712 Au Mexique
In Mexico



713 Le coq mexicain
The Mexican Rooster



714 La guitare endormie. 1942/43
The Sleeping Guitar



715 Coq rouge et vert
Red and Green Rooster



716 Jour de marché. 1942
Market Day



717 Costume pour Aleko
Costume design for title figure



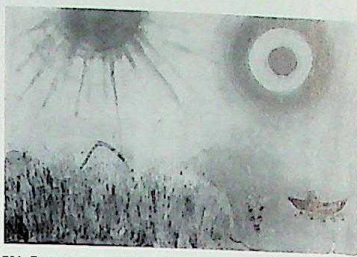
718 Costumes de Bohémiens (pour «Aleko»)
Gypsy Costumes (for «Aleko»)



719 Esquisse de décor pour le 1er acte de «Aleko»
Scene design for Act I of «Aleko»



720 Esquisse de décor pour le 2ème acte de «Aleko»
Scene design for Act II of «Aleko»



721 Esquisse de décor pour le 3ème acte de «Aleko»
Scene design for Act III of "Aleko"



722 Esquisse de décor final pour «Aleko»
Scene design for Finale of "Aleko"



723 Le cheval rouge. (1933/44)
The Red Horse



724 La tourterelle
The Dove



725 Le chant du coq
The Song of the Rooster



726 Plumes on fleurs. 1943
Flowering Feathers



727 Claire de lune. 1944
Moonlight



728 Le traîneau. 1943
The Sleigh



729 Cranberry Lake
Cranberry Lake



730 Les fiancés aux fleurs blanches. 1944
Bridal Pair with White Bouquet



731 Scène champêtre. 1944
Country Scene



732 Chez moi. 1943
At My House



733 Cheval, les rêves
Horse, Your Dreams



734 Le coq rouge dans la nuit
Red Cock in the Night



735 La luge dans la neige
Sleigh in the Snow

OILS AND GOUACHES OF 1945

Text pp. 469, 470, 472

Reprod. pp. 460, 471



736 La ville. 1944
The Town



737 Femme à cheval
Horse-woman



738 La chèvre à Beaver Lake
Goat at Beaver Lake



739 Nu au village. 1945
Nude in the Village



740 La mer. 1945
The Sea



741 Le nuage nu. (1945/46)
Couple in Cloud



742 Le couple au village. 1945
Couple in Village



743 Fruits enchantés. 1945
The Enchanted Fruit



744 L'enlèvement d'Europe
The Rape of Europa



745 Cheval et enfant
Horse and Child



746 Fin de journée
The End of Day



747 La madone du village. 1935/42
Village Madonna



748 Dans la nuit
In the Night



749 Concert bleu. 1945
Blue Concert



750 A ma femme. 1933/44
Dedicated to My Wife

"THE FIREBIRD," 1945

Text p. 473

Reprod. p. 453



751 Les Arlequins. 1922/44
The Harlequins



752 Le cirque. 1944
The Circus



753 Costume de danseuse du ballet «L'oiseau de feu»
Costume design for "The Firebird"



754 Costume pour l'Oiseau de feu dans le ballet du même nom
Costume design for the title figure



755 «L'Oiseau de feu» Décor pour le 1er acte: La forêt enchantée
Scene design for Act I: The Enchanted Forest



756 «L'Oiseau de feu». Décor pour le 2ème acte: Le château enchanté
Scene design for Act II: The Enchanted Castle



757 «L'Oiseau de feu». Décor pour le 3ème acte: La fête du mariage
Scene design for Act III: The Wedding Feast



758 Le cheval d'ébène. 1946
The Ebony Horse



759 La vieille et sa fille sur le démon
The Old Woman and Her Daughter Riding the Demon



760 Abdallah et les êtres marins
Abdullah and the Sea Creatures



761 La sirène
The Mermaid



762 Soir d'été
Summer Evening



763 Le coq bleu
The Blue Cock



764 Le bouquet de la mariée. (1934/46)
The Wedding Bouquet



765 Les arums. 1946
Calla Lilies



766 La barque
The Bark



767 La sirène
The Siren



768 La vache à l'ombrelle
Cow with Parasol



769 Bouquet de fleurs aux amoureux
Lovers with Bouquet



773 Nature morte aux fleurs
Still Life of Flowers



774 Le rêve vert
The Green Dream



772 La madone au traîneau. 1947
Madonna with Sleigh



773 Le violoniste bleu. 1947
The Blue Violinist



774 Le coq. 1947
Rooster

AT THE EASEL. 1945/48

Text pp. 478, 480, 489

Reprod. pp. 467, 477



775 Le cheval bleu
The Blue Horse



776 Autoportrait. 1947
Self-portrait



777 Le gant noir (Bella). 1948
The Black Glove (Bella)



778 L'âme de la ville. 1945
The Soul of the City



779 Les amoureux au pont
Lovers with Bridge



780 La résurrection au bord du fleuve. 1947
Resurrection at the River



781 Le peintre et son modèle
The Artist and His Model



782 L'apparition de la famille de l'artiste. (1935/47)
The Apparition of the Artist's Family



783 Le coq jaune
The Yellow Cock



784 La nuit verte
Green Night



785 Le poisson volant. 1948
The Flying Fish



786 Nuit d'hiver
Winter Night

Back in France

PAINTINGS OF 1949

Text pp. 493, 494 Reprod. p. 488



787 La nuit se mêle au jour
Day and Night



788 L'ange au peintre
The Angel with the Painter



789 Le couple à la fenêtre
Lovers at the Window



790 Les amoureux au coq (La promenade)
Lovers and Rooster (Promenade)



791 Noël au village
Christmas Over the Village



792 Les coquelicots. 1949
Poppies



793 Nu à l'enfant. 1949
Nude with Child



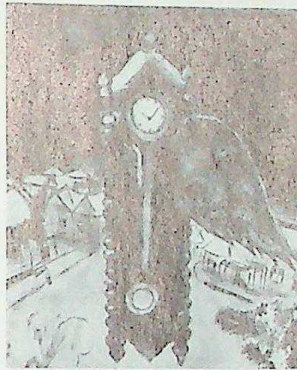
795 Le coq vert. 1949
The Green Cock



798 La belle rousse. 1949
The Redhead



796 La charrette fantastique
Fantastic Horse Cart



797 La pendule à l'aile bleue. 1949
Wall Clock with Blue Wing



799 Les sirènes jaune et bleue. 1949
Yellow and Blue Sirens

SAINT-JEAN-CAP-FERRAT. 1949
Text pp. 494, 497, 499
Reprod. pp. 495, 509



799 Nu en ocre. 1949
Nude in Ocher



800 La bête et l'enfant. 1949
Animal and Child



801 Paysage vert
Green Landscape



802 Le Chou de St.-Jean
The Cabbage at Saint-Jean



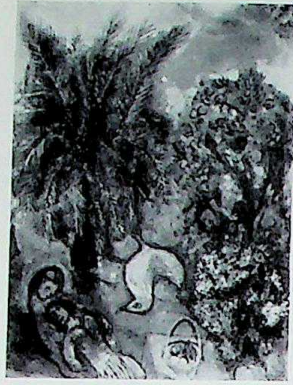
803 La barque à St.-Jean. 1949
The Boat at Saint-Jean



804 Les giroflées
Gillyflowers



805 Les bégonias. 1949
Begonias



806 Le palmier. 1949
Palm Tree



807 Paysage bleu. 1949
Blue Landscape



808 La madone au buisson. 1949
Madonna with Shrub



809 Les arums. 1949
Calla Lilies



810 St-Jean-Cap-Ferrat. 1949
Saint-Jean-Cap-Ferrat

STILL LIVES AT VENCE. 1949/50
Text p. 502

OILS AND GOUACHES OF 1950
Text pp. 502, 504
Reprod. pp. 505, 513



811 Les roses-thé. 1949
Tea Roses



812 La bouteille de Bordeaux. 1950
Bottle of Bordeaux



813 Fenêtre au village
Window on the Village



814 Coq aux amoureux. 1950
Rooster with Lovers



815 La prairie heureuse
The Blissful Meadow



816 Le mariage. (1947/50)
Wedding



817 Le soir à la fenêtre. 1950
Evening at the Window



818 Double visage au clair de lune. 1953
Double Face in Moonlight



816 Crépuscule
Twilight



820 La fiancée au cheval bleu
Bride with Blue Horse



821 L'hiver
Winter



822 Le juif au sac
Jew with Sack

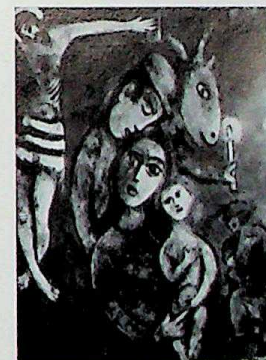
THE CRUCIFIED. 1948/51
Reprod. p. 512



823 L'homme à la chèvre
Man with Goat



824 Devant le pont. 1950
In Front of the Bridge



825 La Sainte Famille
The Holy Family



826 Crucifixion au bord de l'eau. 1951
Crucifixion by the River



827 Le Christ devant le ciel bleu
Christ Against Blue Sky



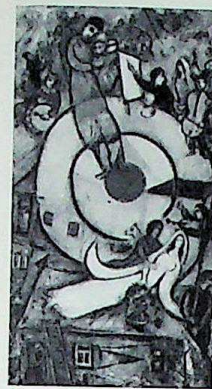
828 Descente de croix. 1953
Descent from the Cross



829 Résistance. 1948
Resistance



830 Résurrection. 1948
Resurrection



831 Libération (1952)
Liberation

BIBLICAL PICTURES. 1950/52

Text pp. 506, 508, 517

Reprod. pp. 514, 515, 516



832 Le Roi David. 1951
King David



833 Abraham et les trois anges. (1940/50)
Abraham and the Three Angels



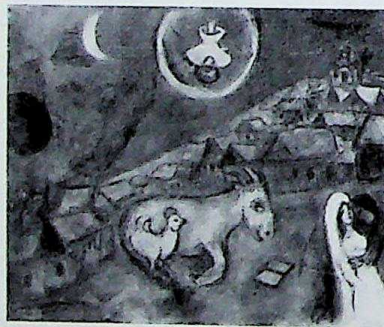
834 Jérémie
Jeremiah

OILS AND GOUACHES OF 1951

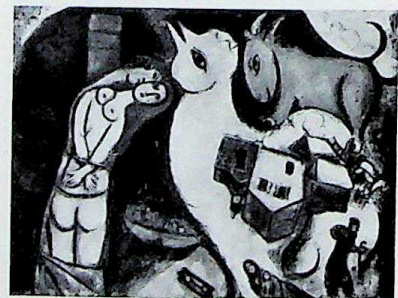
Text p. 502



835 Moïse et les tables de la loi
Moses with the Tablets of the Law



836 Le village noir
The Black Village



837 Les amoureux au poteau
Lovers at the Stake



838 Nuit de Nouvel An. (1950/51)
New Year's Eve



839 La neige
Snow



840 La récolte
The Harvest



841 Le village au ciel rouge
Village with Red Sky



842 Monde rouge et noir
Red and Black World



843 Au-dessus des fleurs (1948/51)
Over the Flowers

GRAPHIC WORKS. 1950/53
Text pp. 525-527



844 Aleko, 1951
Aleko



845 La crucifixion
The Crucifixion



846 La sirène
Mermaid

DRAMMONT. 1951
Text p. 504
Reprod. p. 512



847 La barque bleue
The Blue Boat



848 Le soleil à Drammont
The Sun at Drammont



849 Nu à Drammont. (1955)
Nude in Drammont

POTTERY
Text pp. 519-523
Reprod. pp. 521, 523



850 L'oiseau. (1952)
Bird



851 David et Bethsabée
David and Bathsheba



852 La fuite en Egypte. 1950
The Flight into Egypt



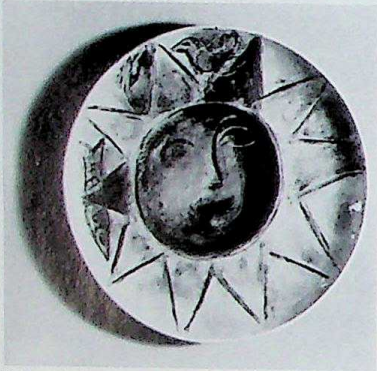
853 Femme au bouquet de fleurs. 1951
Woman with Bouquet



854 Nu à l'éventail. 1950
Nude with Fan



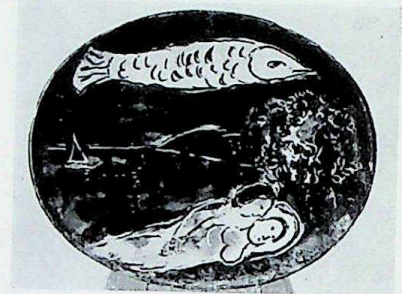
855 Devant Notre-Dame. 1953
In Front of Notre-Dame



856 Le soleil
The Sun



857 Arche de Noé
Noah's Ark



858 Pour Vava. 1954
For Vava



859 Assiette persane. 1955
Persian Plate



860 La bête
Animal



861 Le village
Village



862 Nu sur fond bleu
Nude on Blue Cloth



863 Le Pont-Neuf
Pont Neuf



864 Le vase blanc mat. 1956
Dead-white Vase



865 Le coq
Rooster



866 Le paysan au puits. 1952
Peasant at the Well



867 Les amoureux et la bête. 1957
Lovers and Animal

SCULPTURE

Text pp. 522, 523, 525
Reprod. p. 511



868 Femme au bain. 1953
Woman in Bathtub



869 Femme au puits
Woman at the Well



870 Le Roi David
King David



871 Le Christ
Christ



872 Nus
Nudes



873 Les amoureux
Lovers



874 Maternité
Mother and Child



875 Femme au poisson. 1952
Woman with Fish



876 Le coq
Rooster



877 Couple à la chèvre. 1957
Couple with Goat



878 Bête fantastique
Fantastic Animal



879 Femme-coq
Woman with Chicken's Head

OILS AND GOUACHES OF 1952

Reprod. pp. 524, 527



880 Fiancée rêvant
Bride Dreaming



881 Femme-cheval
Horse-woman



882 La nuit verte. 1952
Green Night



883 La famille et le coq rouge
Family and Red Cock



884 Nu accroupi
Crouching Nude



885 Ane vert au bouquet de fleurs. 1952
Green Donkey in Flowers

THE PARIS SERIES. 1952/56

Text pp. 476, 529, 530, 532

Reprod. pp. 531, 533, 535, 543, 544



886 Le couple et le coq
Couple and Chicken



887 Etude pour «Les Boulevards»
Study for "The Boulevards"



888 L'Opéra. 1953
The Opéra



889 Etude pour «L'Opéra»
Study for "The Opéra"



890 Dimanche, 1953/54
Sunday



891 Les monstres de Notre-Dame, 1953/56
Gargoyles of Notre-Dame



892 La Tour Eiffel, 1953
The Eiffel Tower



893 St-Germain-des-Près, 1953
St.-Germain-des-Près



894 Notre-Dame, 1953/54
Notre-Dame



895 La place du Tertre, 1953/54
Place du Tertre



896 La Bastille, 1953
The Bastille



897 Le nu rouge, 1954/55
Red Nude



898 Visions de Paris
Visions de Paris



899 Le Panthéon, 1953
The Panthéon



900 Le Quai aux Fleurs, 1953
Quai aux Fleurs



901 Le Pont-Neuf, 1953/54
Pont Neuf



902 Place de la Concorde, 1953
Place de la Concorde



903 Le jardin de Tériade, 1952
Tériade's Garden



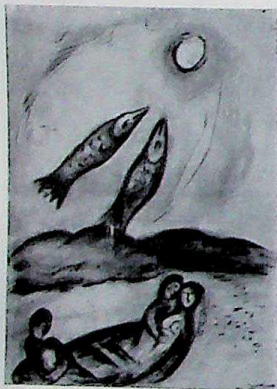
904 Femme au gant rouge, 1952
Woman with Red Glove



905 L'île de Poros, 1952
The Island of Poros



906 L'Acropole, 1952
The Acropolis



907 La barque aux deux poissons, 1952
Boat with Two Fishes



908 Bouquet de fleurs, 1954
Bouquet



909 Couple bleu au bord de l'eau, 1954
Blue Couple by the Water

"DAPHNIS AND CHLOE." 1954
Text pp. 548, 550
Reprod. p. 537



910 Le piège à loup
Wolf Trap



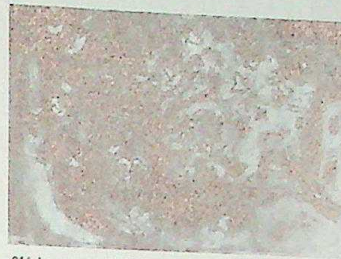
911 L'enlèvement de Chloé
The Abduction of Chloé



912 Le rêve du capitaine Bryaxis
Captain Bryaxis' Dream



913 Hymen
Hymen



914 La capture de l'oiseau
Catching the Bird



915 Le printemps
Springtime



916 L'arbre en fleurs. 1954
Flowering Tree



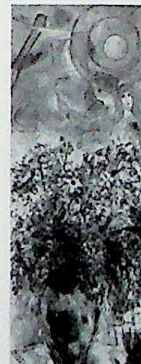
917 Nu au bouquet de fleurs. (1950/54)
Nude with Bouquet



918 Nu au panier de fleurs. 1955
Nude with Basket of Flowers



919 Les amandiers. 1955/56
Almond Trees

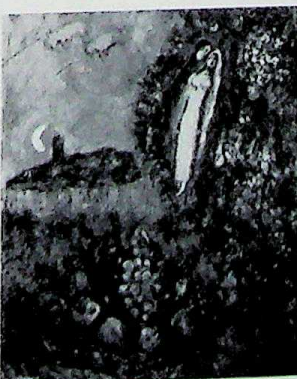


920 Les tournesols. 1955
Sunflowers



921 Soir de Vence
Evening in Vence

OILS AND GOUACHES OF 1953/54



922 Fruits et Village
Fruits and Village



923 Les glaïeuls. 1955/56
Gladioli



924 La maison rouge
The Red House



925 Femme à l'âne vert
 Woman with Green Donkey



926 Dans la nature. 1955
 Out of Doors



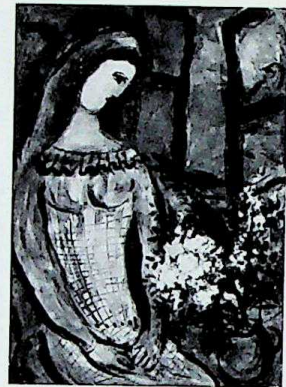
927 Couple à l'âne vert. 1956
 Couple with Green Donkey



928 L'ange. 1954
 Angel



929 Daphnis et Chloé. 1956
 Daphnis and Chloé



930 Jeune fille à la fenêtre. 1955
 Girl at Window

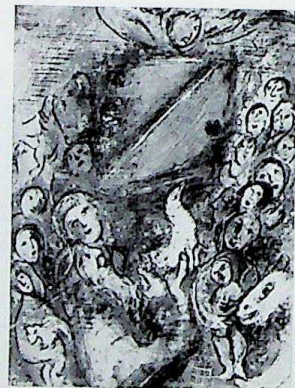
BIBLICAL MOTIFS. 1955/56
 Text pp. 550, 552



931 Les amoureux dans les branches. 1956
 Lovers in Foliage



932 Le cirque. 1956
 The Circus



933 L'Arche de Noé
 Noah's Ark



934 Les prophéties d'Isaïe. 1956
 Isaiah's Prophecy



935 Le chandelier. 1956
 The Candelabrum



936 Samson et Dalila. 1955
 Samson and Delilah



937 Le Christ en croix
Christ on the Cross



938 Le Christ aux empreintes, (1952/56)
Christ with Imprints of Hands



939 Vitrail pour le baptistère de l'église du Plateau d'Assy
Stained-glass window for the baptistery



940 La traversée de la mer rouge, 1956
The Crossing of the Red Sea. Ceramic mural



941 L'oiseau
The Bird. Marble relief



942 Le cerf
Deer. Marble relief

OILS AND GOUACHES OF 1956

Text pp. 552, 554

Reprod. pp. 538, 540, 569



943 Croissant de lune sur Vence, (1955/56)
Half-moon over Vence



944 Appel à la lune
To the Moon



945 Le cirque vert, (1950/56)
The Green Circus



946 La nuit de Vence, (1952/56)
Vence: Night



947 Tête au-dessus de Vence, 1956
Head Over Vence



948 Le cheval vert, 1956
Green Horse



949 Portrait de Vava. (1953/56)
Portrait of Vava



950 Femme au dessus de la ville. (1955/56)
Woman Over the City



951 Femme en rouge. 1956
Woman in Red



952 La famille. (1955/56)
The Family



953 La cavalcade. (1955/56)
The Ride



954 Hommage à Gauguin. 1956
Hommage à Gauguin



955 Le poisson volant. 1956
The Flying Fish



956 Etude pour «Le cheval d'Aleko». (1953/56)
Study for "Aleko's Horse"



957 Le clown au violon. 1956
Clown with Violin



958 Le rêve du peintre
The Painter's Dream



959 Le visiteur. (1952/56)
The Visitor



960 Le concert. 1957
The Concert

OILS AND GOUACHES OF 1957

Text pp. 554, 558

Reprod. pp. 555, 557, 565, 567, 568



961 Le Cantique I, 1957
Song of Solomon I



962 Le soir
Evening



963 La coupe de fruits, (1956/57)
Bowl of Fruit



964 Autour de Vence, (1955)
Around Vence



965 L'arbre en fleurs
Flowering Tree



966 Tendresse, (1956/57)
Caress



967 La joie, (1955/57)
Joy



968 Le coq attelé, 1957
Rooster in Harness



969 Le coq-musicien, (1940/57)
Rooster-musician

BALLET "DAPHNIS AND CHLOE." 1958
Text pp. 574, 577



970 Cirque, 1957
Circus



971 Hommage à Ravel. Projet de décor pour
«Daphnis et Chloé»
Hommage à Ravel. Stage design for
"Daphnis and Chloé"



972 Projet de décor pour «Daphnis et Chloé»
Stage design for "Daphnis and Chloé"



975 Animal dans les fleurs. (1952/59)
Animal in Flowers



978 L'âne rouge
The Red Donkey



981 Le coq bleu. Mosaïque
The Blue Rooster, Mosaic



984 La pêche. 1958
The Haul



976 Printemps nocturne
Spring Night



977 Le village bleu. (1955/59)
Blue Village



980 Le berger. 1958
The Shepherd



983 Commedia dell'arte. 1959
Commedia dell'Arte



979 Coq au petit clown. 1958
Rooster with Little Clown



982 Les amoureux au-dessus de la ville. 1959
Lovers Over the City



974 Les bandits. Esquisse pour le ballet "Daphnis et Chloé"
The Bandits. Sketch for the ballet "Daphnis and Chloe"



973 Projet de décor pour "Daphnis et Chloé"
Stage design for "Daphnis and Chloe"



985 Eve
Eve



986 Maternité
Mother and Child



987 Le Christ et le couple en rouge
Christ and Red Couple



988 Le prophète
The Prophet



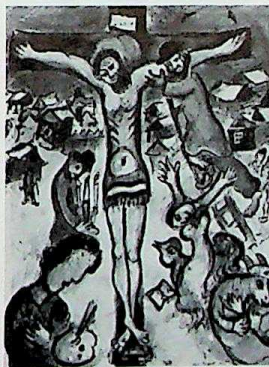
989 L'ange
Angel



990 Les offrandes
Offerings



991 Le crucifié et Moïse. (1954/59)
The Crucified and Moses



992 La descente de croix. 1959
Descent from the Cross



993 Le juif à la Thora
Jew with Torah

OILS AND GOUACHES OF 1960/61

Text pp. 591, 592, 594, 596-598

Reprod. pp. 590, 593, 595, 599



994 Le cheval blanc. 1960
The White Horse



995 Le Paradis. 1960
Paradise



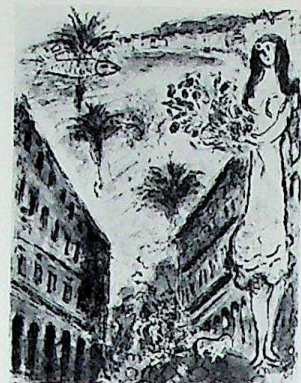
996 Le berger de Sils. 1960
Shepherd of Sils



997 La luge de Sils-Maria
Sils Maria: Sleigh



998 Les amoureux sur le banc. (1955/60)
Lovers on Bench



999 Boulevard Masséna. (1959/60)
Boulevard Masséna



1000 Couple, 1960
The Couple



1001 Peintre à la palette et au coq. 1960
Painter with Palette and Rooster



1002 La chèvre de Vence. 1960
Vence: Goat



1003 Bouquet près de la fenêtre. (1959/60)
Bouquet and Window



1004 Violon et village. 1960
Violin and Village



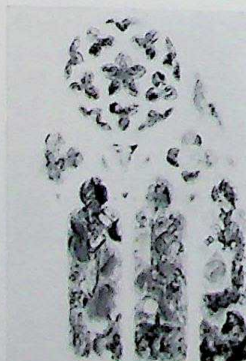
1005 Les deux têtes. 1961
Two Heads

STAINED-GLASS WINDOWS FOR THE CATHEDRAL OF METZ, 1958/60

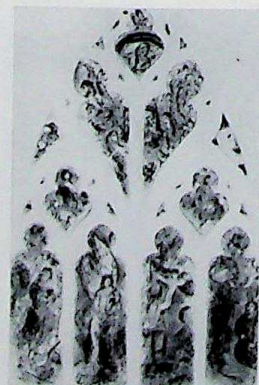
Text pp. 577, 579
Reprod. p. 581



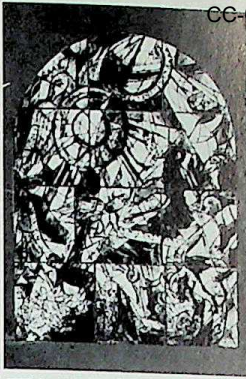
1006 La veste rouge. 1961
The Red Jacket



1007 Esquisse pour un vitrail de la Cathédrale de Metz.
1er vitrail de l'abside nord
Design for first window of north apse



1008 Esquisse pour un vitrail de la Cathédrale de Metz.
2ème vitrail de l'abside nord
Design for second window of north apse



1009 La tribu de Gad
The Tribe of Gad



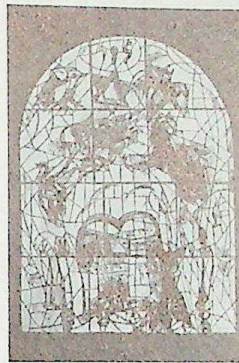
1010 La tribu de Zabulon
The Tribe of Zebulun



1011 La tribu de Dan
The Tribe of Dan



1012 La tribu de Nephtali
The Tribe of Naphtali



1013 La tribu de Siméon
The Tribe of Simeon



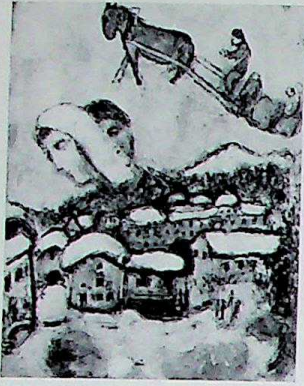
1014 La tribu de Levi
The Tribe of Levi



1015 L'oiseau, le poisson et le lion
Bird, Fish, and Lion



1016 La tribu de Dan
The Tribe of Dan



997 La luge de Sils-Maria
Sils Maria: Sleigh



998 Les amoureux sur le banc. (1955/60)
Lovers on Bench



999 Boulevard Masséna. (1959/60)
Boulevard Masséna



1000 Couple, 1960
The Couple



1001 Peintre à la palette et au coq. 1960
Painter with Palette and Rooster



1002 La chèvre de Vence. 1960
Vence: Goat



1003 Bouquet près de la fenêtre. (1959/60)
Bouquet and Window



1004 Violon et village. 1960
Violin and Village



1005 Les deux têtes. 1961
Two Heads

STAINED-GLASS WINDOWS FOR THE CATHEDRAL OF METZ. 1958/60

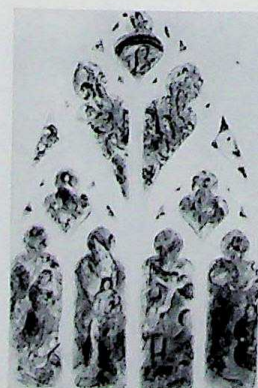
Text pp. 577, 579
Reprod. p. 581



1006 La veste rouge. 1961
The Red Jacket



1007 Esquisse pour un vitrail de la Cathédrale de Metz.
1er vitrail de l'abside nord
Design for first window of north apse



1008 Esquisse pour un vitrail de la Cathédrale de Metz.
2ème vitrail de l'abside nord
Design for second window of north apse



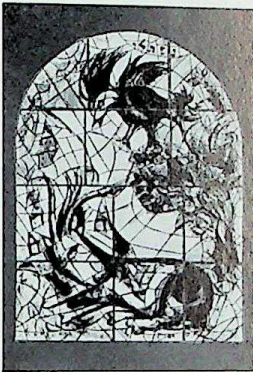
1009 La tribu de Gad
The Tribe of Gad



1010 La tribu de Zabulon
The Tribe of Zebulun



1011 La tribu de Dan
The Tribe of Dan



1012 La tribu de Nephtali
The Tribe of Naphtali



1013 La tribu de Siméon
The Tribe of Simeon



1014 La tribu de Levi
The Tribe of Levi



1015 L'oiseau, le poisson et le lion
Bird, Fish, and Lion



1016 La tribu de Dan
The Tribe of Dan



1 Znamenie. Icône russe, début du 13ème siècle
Znamenie. Russian icon, about 1220



2 Transfiguration. Icône russe, 2ème moitié du 14ème siècle
Transfiguration. Russian icon, second half of fourteenth century



3 Résurrection de Lazare. Enluminure byzantine 11ème siècle (reproduction inversée)
The Raising of Lazarus. Byzantine illumination, eleventh century (reproduction is a mirror-inversion)



4 Jehuda Pen. Portrait de Marc Chagall, 1905/07
Jehuda Pen. Portrait of Marc Chagall, 1906/07



5 Valentin Alexandrovich Serov. Portrait de R. Korovin, 1891
Valentin Alexandrovich Serov. Portrait of R. Korovin, 1891



6 Vincent van Gogh. Le café, la nuit, 1888
Vincent van Gogh. The Night Café, 1888



7 Paul Gauguin. Autoportrait à l'idole, vers 1893
Paul Gauguin. Self-portrait with Idol, about 1893



8 Paul Gauguin. L'idole
Paul Gauguin. The Idol



9 Paul Gauguin. Vase en terre cuite
Paul Gauguin. Terra-cotta vase



10 Carlo Carrà. Portrait de Filippo Tommaso Marinetti
Carlo Carrà. Portrait of Filippo Tommaso Marinetti



11 Robert Delaunay. Tour Eiffel, 1910
Robert Delaunay. The Eiffel Tower, 1910



12 Juan Gris. Les oeufs, 1911
Juan Gris. Eggs, 1911

Bibliography

Exhibitions

List of Illustrations

Photographic Sources

Index

Bibliography

This Bibliography has been compiled by Hans Bolliger who acknowledges his debt to the bibliography that appears in the catalogue of the Chagall exhibition held at the Musée des Arts Décoratifs, Paris, 1959, by François Mathéy (see exhib. 1091), and to the comprehensive preliminary list that was prepared for this book by Bernard Karpel, Librarian of the Museum of Modern Art, New York.

I. Works by Chagall

(listed chronologically)

1. Autobiography
2. Articles, poems, statements, letters, and interviews
3. Books and portfolios containing illustrations by Chagall

II. Works on Chagall

(Monographs, general references, articles, and poems, listed chronologically)

I. Works by Chagall

(listed chronologically)

1. Autobiography

- 1 Ma vie. Traduit du russe par Bella Chagall. Préface d'André Salmon. Avec 32 dessins de jeunesse de l'auteur. (Collection Ateliers, 3). Paris, Librairie Stock, 1931. 254 p. 1,670 copies. 32 drawings.
- 2 2nd edition: Paris, Librairie Stock, 1957. Préface de Georges Charensol. 259 p. 31 drawings and 14 reproduced etchings.
- 3 Hebrew edition: Chayay. Translated into Hebrew by Manasch Levin. Tel Aviv, Sifriath Poalim, 1943. 94 p. 6 drawings.

- 4 German edition: Mein Leben. Übersetzung aus dem Französischen von Lothar Klünner. Stuttgart, Verlag Gerd Hatje, 1959. 180 p. 20 reproduced etchings from *Mein Leben*, 1923 (bibl. 86).
- 5 American edition: My life. Translated from the French by Elisabeth Abbott. New York, Orion Press, 1960. 180 p. 20 reproduced etchings from *Mein Leben*, 1923 (bibl. 86).
- 6 Italian edition: La mia vita. Milan, Il Saggiatore, 1960. 20 ill.
First published in:
7 *Die Zukunft*. (In Yiddish). New York, 30, p. 158-162, 211-214, 290-293, 407-410, March-June, 1925.
Excerpts published in:
8 *Chalastre*. (In Yiddish). Paris, no. 2, p. 70-73, 1924. See bibl. 89.
9 PAUL WESTHEIM. Künstlerbekenntnisse. Berlin, Propyläen-Verlag, 1925. "Kindheitserinnerungen von Marc Chagall," p. 159-163.
10 *Sélection: Chronique de la vie artistique*. Antwerp, no. 6, p. 48-52, April 1929. Translation by Bella Chagall. See bibl. 324.
11 *Rassviet (L'Aube)*. (In Russian). Paris, p. 6-7, May 4, 1930.
12 *Commentary*, New York, 1, no. 6, p. 30-33, April 1946. Translation by John McNeil.
13 *View*, New York, series 5, no. 6, p. 7, 12, 14, January 1946. Translation by John McNeil.
14 AMSTERDAM, STEDELIJK MUSEUM. Catalogue of the exhibition *Marc Chagall*, 1947. "Fragmenten uit *Ma vie* van Chagall" (in Dutch), p. 24-27 (exhib. 977). Same text in French and Dutch in the catalogue of the Amsterdam exhibition *Chagall. 75 dessins*, 1956-57, p. 7-8, 24-25 (exhib. 1056). - Other excerpts in exhib. 1100.

2. Articles, poems, statements, letters, and interviews

- 15 Art at the anniversary of the October Revolution. (In Russian). *Vitebskiy Listok*, Vitebsk, no. 1030, November 7, 1918.
- 16 Letter from Vitebsk. (In Russian). *Iskustvo Kommuni*, Petrograd, no. 3, p. 2-3, December 23, 1918.

- 17 Reflections on art. (In Russian). *Vitebskiy Listok*, Vitebsk, no. 1091, January 8, 1919.
- 18 The revolution in art. (In Russian). *Revoluzionnoye Iskustvo*, Vitebsk, no. 1, p. 2-3, March (or April) 1919.
- 19 Reflections on the Peoples Fine Arts Academy, Vitebsk. (In Russian). *Shkola i revoliuzia*, Vitebsk, no. 24-25, p. 7-8, August 16, 1919. On the occasion of the first students exhibition.
- 20 Introduction to the catalogue of the Chagall exhibition at the League for Culture, Moscow, April 1922 (exhib. 888).
- 21 GEORGES CHARENSOL. Chez Marc Chagall. *Paris-Journal*, Paris, ill., May 16, 1924. Interview.
- 22 FLORENT FELS. Propos d'artistes. Paris, La Renaissance du Livre, 1925. Includes statements by Chagall. Reprinted from *Les Nouvelles Littéraires*, Paris, June 14, 1924 (bibl. 248).
- 23 ANDRE SALMON. Marc Chagall. *L'Art vivant*, Paris, 1, no. 22, p. 1-3, November 15, 1925. Includes statements by Chagall, quoted from bibl. 248.
- 24 In memory of M. M. Vinaver. (In Russian). *Rassviet (L'Aube)*, Paris, p. 11, October 24, 1926.
- 25 My first teacher: Pen. (In Russian). *Rassviet (L'Aube)*, Paris, January 30, 1927.
- 26 JACQUES GUENNE. Marc Chagall. *L'Art vivant*, 3, no. 72, p. 999-1004, 1010-1011, ill., December 15, 1927. Interview.
- 27 MAURICE RAYNAL. Anthologie de la peinture en France de 1906 à nos jours. Paris, Montaigne, 1927. Includes statements by Chagall, p. 93-98, ill. - Translated into English: Modern French Painters. New York, Brentano's, 1928, p. 55-58.
- 28 In memory of J. Tugendhold. (In Russian). *Iskustvo*, Moscow, 3-4, 1928.
- 29 My work in the Jewish Theater of Moscow. (In Yiddish). *Die Yiddishe Welt*, Vilna, 1928.
- 30 Delacroix et nos peintres. *L'Intransigeant*, Paris, June 9, 1930.
- 31 A. PREVANNE. Le folklore dans l'art de Marc Chagall. *Le Monde*, Paris, 3, no. 113, p. 8, ill., August 2, 1930. Interview.
- 32 Modern art. (In Hebrew). *Moznayim*, Tel Aviv, no. 46-47, p. 14-15; no. 48, p. 12-13, March and April 1931. Conference.
- 33 Mon voyage en Palestine. *L'Intransigeant*, Paris, June 8, 1931.
- 34 [Article]. (In Yiddish). *Heften far Yiddisher Kunst*, Vilna, no. 1, November-December 1931.
- 35 MADELEINE ISRAEL. Exposition Chagall (Galerie Portique). *Univers Israélite*, Paris, July 31, 1931. Includes statements by Chagall. See exhib. 922.
- 36 JOSEPH MIL. Marc Chagall en Palestine. *Appui français*, Paris, October 1, 1931. Includes statements by Chagall, reprinted from bibl. 21.
- 37 LADISLAS SZECZI. Marc Chagall. *Kunst und Künstler*, Berlin, p. 324-329, September 1931. Includes statements by Chagall.
- 38 Mon voyage en Hollande. *L'Intransigeant*, Paris, May 3, 1932.
- 39 PIERRE COURTHION. Marc Chagall. *Les Nouvelles Littéraires*, Paris, p. 7, April 30, 1932. Interview.
- 40 HAROLD FRANKLIN. Marc Chagall, a wild beast of art. *Jewish Layman*, Cincinnati, 7, no. 2, p. 3, October 1932. Interview.
- 41 Réponse à une enquête: Pouvez-vous dire quelle a été la rencontre capitale de votre vie? *Minotaure*, Paris, no. 3-4, p. 106, 1933.
- 42 Proceedings of the World Convention of the Yiddish Scientific Institute, Vilna, August 14-19, 1935. Conference text.
- 43 Réponse à notre enquête: Sur la crise de la peinture. *Les Beaux-Arts*, Brussels, August 19, 1935.
- 44 Réponse à l'enquête: Ce que pensent les peintres de l'Exposition d'Art italien. *Bête Noire*, Paris, October 1935.
- 45 Réponse à une enquête: Sur l'art d'aujourd'hui. *Cahiers d'art*, Paris, no. 1-4, p. 37, 39-44, 1935.
- 46 Réponse à l'enquête de Beaux-Arts: Sur le métier. *Beaux-Arts*, Paris, no. 196, October 1936.
- 47 Poem. (In Yiddish). *Die Zukunft*, New York, December 1937. Translated from the Russian.
- 48 [Text of a lecture]. *Ykuf*, New York, no. 7, June-July, 1939.
- 49 Chronology, 1889-1941. New York, 1941. 4-page typescript in the Museum of Modern Art Library, apparently dictated or approved by the artist for his Museum exhibition.
- 50 RAYMOND ABEL. An interview with Marc Chagall. *The League*, New York, no. 1, April 1942.
- 51 PEGGY GUGGENHEIM. Art of this century. New York, Art of This Century, 1942. Includes statement by Chagall, p. 46.
- 52 In honour of Jacques Maritain. *Jewish Frontier*, New York, February 1943.
- 53 Message aux peintres français. *Le spectateur des arts*, Paris, no. 1, p. 3, December 1944.
- 54 JAMES JOHNSON SWEENEY. An interview with Marc Chagall. *Partisan Review*, New York, 11, no. 11, p. 88-93, Winter 1944. Interview. Portions reprinted in bibl. 471 and exhib. 1019.
- 55 Quelques impressions sur la peinture française. *Renaissance, Revue trimestrielle de l'Ecole des Hautes Etudes de New York*, New York, 2-3, p. 45-57, 1944-1945. Lecture held at Mount Holyoke College, August 1943. Excerpts in bibl. 677 and exhib. 1091.
- 56 In English: Chagall, the artist. *The work of the mind*. Chicago, The University of Chicago Press, 1947. p. 21-38.
- 57 In Yiddish in: *Die goldene Kayt*, Tel Aviv, no. 5, 1950.
- 58 L'Art de la rectitude et de la clarté. *Neie Lebn*, New York, 18, no. 6, June 1945. Talk delivered at reception given by Icor in honor of Marc Chagall and Itzik Feffer, April 30, 1944.
- 59 BELLA CHAGALL. Die ershte Bagegenish. (In Yiddish). New York, Book League, Jewish People's Fraternal Order of the I.W.O., 1947. 231 p. 29 drawings. Foreword by Marc Chagall.
- 60 Letter to S. Rosengart, dated Orgeval, June 14, 1949. Published in the exhibition catalogue, *Marc Chagall*, Lucerne, Galerie Rosengart, 1949 (exhib. 987).
- 61 5 poems. In: *Die goldene Kayt*, Tel Aviv, 1951.
- 62 Letter. Published in the exhibition catalogue, *Marc Chagall, Retrospective 1908-1951*, Jerusalem, Bezalel National Museum of Art, 1951 (exhib. 1008). - Same letter published in the catalogues of the Chagall exhibitions in Tel Aviv (exhib. 1009), Ein-Harod (exhib. 1011), and Haifa (exhib. 1010), 1951. - Reprinted in bibl. 578.
- 63 H. FENSTER. Nos artistes martyrs. Paris, Ed. H. Fenster, 1951. With poem by Chagall.
- 64 GISELE D'ASSAILLY. Visite à Chagall. *Le Figaro Littéraire*, Paris, March 1, 1952. Interview.
- 65 Ceramics. Published in the exhibition catalogue, *Marc Chagall*, New York, Curt Valentin Gallery, 1952. Article dated Venice, September 1952.
- 66 In German: Zu meinen Keramiken. *Das Werk*, Winterthur, 40, no. 7, p. 234-236, ill., 1953.
- 67 L'enfant se révèle un monde magique. *Arts*, Paris, p. 12, May 29-June 4, 1953.
- 68 JACQUES-FRANÇOIS MARTINEAU. Was machen Sie weiter? Unser Gespräch mit F. Léger und Marc Chagall. *Magnum*, Frankfurt/Main, 1, no. 3, 1954.
- 69 Hommage à Matisse. *The Yale Library Magazine*, New Haven, 1955.

- 70 JACQUES LASSAIGNE. Chagall. Paris, Ed. Maeght, 1957. With 2 poems by Chagall, p. 11-15, 16-18.
- 71 Le livre de Witebsk: recueil de textes. Tel Aviv, 1957. With an article by Chagall.
- 72 Lecture held at the University of Chicago, February 1958. 18-page typescript in possession of the artist.
- 73 Fragments of the correspondence between Marc Chagall and Mrs. John Nef. *The Art League News*, Chicago, 5, no. 7, p. 4-5, March 1958. Printed in honor of Chagall's visit to Chicago, February 20-March 8.
- 74 Si mon soleil brillait dans la nuit. . . [Poem]. Autographed manuscript reproduced in auction-sale catalogue, *Künstler-Autographen von 1850 bis 1950*, Bern, Klipstein & Kornfeld, May 14, 1958, no. 14, p. 20-21. Published in bibl. 70 and 168.
- 75 Conference regarding a ceremony in the French pavilion at the International Exhibition at Brussels, June 1958. Text read by Jean Cassou for the artist who was hospitalized at the time.
- 76 Sortir du réalisme. Propos recueillis par Yvon Taillandier. *XX^e Siècle*, Paris, no. 2, March 15, 1959.
- 76a ALFRED WERNER. A Talk with Chagall. *American Judaism*, Englewood, New Jersey, 4, no. 4, p. 14-15, Purim-Passover, 1959.
- 77 Chagall Lithographe. Paris, André Sauret, 1960. Illustrated catalogue of Chagall's lithographs. Foreword by Chagall.
- 77a Douze écrivains et artistes l'évoquent. . . *Le Figaro Littéraire*, Paris, no. 771, January 28, 1961.
- 78 Praemium Erasmianum 1960. Amsterdam, 1961. 114 p., 4 photographs, 1 col. pl. Special issue dedicated to the presentation of the Erasmus Prize to Marc Chagall and Oskar Kokoschka in Copenhagen, October 22, 1960. Texts (in Dutch, French, English, and German): Grounds for granting to Marc Chagall; Address by H.R.H. The Prince of The Netherlands to Marc Chagall; Response by Marc Chagall [in French]. Response published also in bibl. 78a.
- 78a Speech delivered at Copenhagen on the occasion of the Erasmus Prize dedication. *Domus; Rivista mensile*, Milan, no. 2, February 1961.
- 78b Discours prononcé lors d'une soirée d'écrivains à Paris, en l'honneur de Chagall, le 6 décembre 1961. *Notre Existence*, Paris, January 1, 1962.
- 78c About the Russian Art Theater in Moscow. (In Yiddish). *Di goldene Kayt*, Tel Aviv, no. 43, 1962.
- 78d Speech delivered February 6, 1962 in Jerusalem on the occasion of the inauguration of the windows at the Hadassah Medical Center. (Part in French, part in Yiddish). *Die goldene Kayt*, Tel Aviv, no. 42, 1962.
- 78e Speech delivered at the Congress for the Center for Human Understanding of the University of Chicago in Washington, D.C., May 4, 1963. *Lettres françaises*, Paris, no. 985, July 4-10, 1963.
- 78f Sur Delacroix. *Les Nouvelles Littéraires*, Paris, no. 1862, May 9, 1963. Special Delacroix issue.
3. Books and portfolios containing illustrations by Chagall
- 79 Der Nister [2 tales about a little goat and a rooster]. (In Yiddish). Vilna, Kletzkin, 1917. 8 drawings and cover design.
- 80 I. L. PERETZ, The magician. (In Yiddish). Vilna, Kletzkin, 1917. 3 drawings.
- 81 PHILIPPE SOUPAULT. Rose des vents. Poèmes. Paris, Au Sans-Pareil, 1920. 4 drawings.
- 82 Neue Europäische Graphik. Italienische und russische Künstler. (Bauhaus-Drucke, 4). Hergestellt und herausgegeben vom Staatlichen Bauhaus in Weimar. Potsdam, Müller & Co., 1921. Portfolio. (Probably did not appear until 1922). 1 etching by Chagall (variant of *Promenade*). Portfolio also contains original graphic work by Archipenko, Boccioni, Carrà, de Chirico, Gontcharova, Jawlensky, Kandinsky, Larionov, Prampolini, and Severini.
- 83 DAVID HOFSTEIN. Sorrow. (In Yiddish). Kiev, 1922. 6 drawings and drawings on title page and cover.
- 84 *Les feuilles libres*, Paris, 4, no. 25, 1922. Texts by Cendrars, Cocteau, Epstein, Morand, Radiguet, Valéry. 11 drawings illustrating Cendrars' text, *Moganni Nameh*.
- 85 *Der Shtrom* [poems and prose]. (In Yiddish). Moscow, no. 2, 1922. Drawing on cover.
- 86 MARC CHAGALL. Mein Leben. 20 Radierungen. Berlin, Paul Cassirer, 1923. Portfolio. 20 etchings and drypoints. 110 numbered copies: 26 on Japan, 84 on Bütten. All plates signed.
- 87 *Rimon*. A Hebrew magazine of art and letters edited by M. Wischnitzer and A. Kleimann, no. 5, 1923. 1 portrait drawing of 1918, made especially for this review.
- 88 *L'Art d'aujourd'hui*. Fascicule d'hiver. Paris, Albert Morancé, 1924. Contains an illustrated article on Chagall by Christian Zervos. See bibl. 259. 105 de luxe copies contain the etching *Nude with Fan*.
- 89 *Chalastre*. (In Yiddish). Paris, no. 2, 1924. Includes excerpts from Chagall's autobiography, pp. 70-73. 4 drawings in the text, 1 on the title page, and 1 on the cover. See bibl. 8.
- 90 *L'Album des peintres-graveurs*. (Album, 3). Paris, Ambroise Vollard, 1924. (Not published). 1 etching, *Acrobat with Violin*. This album was to contain original graphic work by Bonnard, Cézanne, Forain, Leheutre, Lunois, Renoir, Signac, Vallotton, and Vuillard.
- 91 CLAIRE and YVAN GOLL. Poèmes d'amour. Paris, Ed. J. Budry, 1925. 4 drawings.
- 92 2nd edition: Paris, Ed. Fourcade, 1930. 7 drawings.
- 93 English edition: Love poems. New York, Hemispheres, 1947. 8 drawings.
- 94 Les peintres-graveurs indépendants. Paris, Ed. Albert Morancé, 1925. 115 copies contain 5 original etchings.
- 95 MARCEL ARLAND. Maternité. Récits ornés de 5 gravures hors texte de Marc Chagall. Paris, Au Sans-Pareil, 1926. 5 etchings. 960 numbered copies: 20 copies on Vergé de cuve containing two suites of etchings are reserved for Les amis du Sans-Pareil and bear their names; 35 copies are on Japan with two suites; 60 copies on Vergé de Hollande with one suite; and 765 on Lafuma de Voiron. A few copies marked *hors commerce* were signed by Chagall.
- 96 GUSTAVE COQUIOT. En suivant la Seine. Paris, Ed. André Delpeuch, 1926. 3 drawings.
- 97 CLAIRE GOLL. Journal d'un cheval. Paris, Ed. J. Budry, 1926. 4 drawings.
- 98 2nd edition: Paris, Ed. Manuel Bruker, 1952. 2 engravings and 4 lithographs.

- 99 English edition: *Diary of a horse*. Brooklyn, New York, Editions Hemispheres, 1946. 4 drawings.
- 100 German edition: *Tagebuch eines Pferdes*. Thal/St. Gallen, Pflugverlag, 1950. 4 drawings.
- 101 FRANÇOIS LEHEL. *Notre art dément. 4 études sur l'art pathologique*. Paris, Ed. H. Jonquières, 1926.
165 numbered de luxe copies contain one etching by Chagall and one by Jules Pascin, each signed by the artist.
- 102 Les sept péchés capitaux. Textes de Jean Giraudoux, Paul Morand, Pierre MacOrlan, André Salmon, Max Jacob, Jacques de Lacretelle et Joseph Kessel. Paris, Simon Kra, 1926. 15 etchings.
300 numbered copies: 1 copy on Japan contains 3 suites of the etchings and the authors' original manuscripts; 15 copies on Japan contain 2 suites of etchings; 44 copies on Hollande contain 1 suite and 1 *planche libre*; and 240 copies on Vélín.
- 103 MARCEL ARLAND. *Etapas*. Paris, Ed. Nouvelle Revue Française, 1927. 1 portrait drawing of the author.
- 104 GUSTAVE COQUIOT. *Suite provinciale*. Paris, Ed. André Delpeuch, 1927. 92 drawings.
- 105 PAUL MORAND. *Ouvert la nuit*. Paris, Ed. Nouvelle Revue Française, 1927.
120 numbered de luxe copies contain 1 etching as frontispiece.
- 106 Album de photos sur Schwartzbaard. Son procès à Paris. Paris Ed. Grodzensky, 1927. Cover drawing.
- 107 ILARIE VORONCA. *Ulysse dans la cité*. Paris, Ed. du Sagittaire, 1927. Frontispiece portrait drawing of the author.
- 108 Rumanian edition: *Ulise*. Bucharest, Ed. Colectiunea Integral, 1928. Portrait drawing of the author.
- 109 ANDRÉ SALMON. Chagall. (Les maîtres nouveaux, 4.) Paris, Ed. des Chroniques du Jour, 1928.
60 numbered de luxe copies on Vélín d'Arches contain 1 etching as frontispiece.
- 110 PAUL FIERENS. Marc Chagall. Antwerp, Ed. de la Revue d'Art, 1929. See bibl. 320.
De luxe edition with 1 etching, *Circus*.
- 111 RENÉ SCHWOB. *Une mélodie silencieuse*. Paris, Ed. Bernard Grasset, 1929. Portrait drawing of Chaplin.
- 112 PIERRE REVERDY. *Pierre blanches*. Carcassonne, Ed. A la Porte d'Aude, 1930. Frontispiece drawing.
- 113 MARC CHAGALL. *Ma vie*. Traduit du russe par Bella Chagall. Préface d'André Salmon. Avec 32 dessins de jeunesse de l'auteur. (Collection Ateliers, 3). Paris, Librairie Stock, 1931. 254 p. 1,670 copies. 32 drawings.
- 114 2nd edition: Paris, Librairie Stock, 1957. Préface de Georges Charensol. 259 p. 31 drawings and 14 reproduced etchings.
- 115 Hebrew edition: Chayay. Translated into Hebrew by Manasch Levin. Tel Aviv, Sifriath Poalim, 1943. 94 p. 6 drawings.
- 116 German edition: *Mein Leben*. Übersetzung aus dem Französischen von Lothar Klünner. Stuttgart, Verlag Gerd Hatje, 1959. 180 p. 20 reproduced etchings from *Mein Leben*, 1923 (bibl. 86). Cover design.
- 117 American edition: *My life*. Translated from the French by Elisabeth Abbott. New York, The Orion Press, 1960. 180 p. 20 reproduced etchings from *Mein Leben*, 1923 (bibl. 86).
- 118 Italian edition: *La mia vita*. Milan, Il Saggiatore, 1960. 20 illustrations.
- 119 RENÉ SCHWOB. Chagall et l'âme juive. Paris, Ed. Roberto A. Corrêa, 1931.
50 numbered copies on Hollande contain 2 etchings as frontispieces.
- 120 JEAN COCTEAU, MAC RAMO, and WALDEMAR GEORGE. *Maria Lani*. Paris, Ed. Quatre Chemins, 1932. Text by Jean Cocteau and others; portraits by Bonnard and others. 1 portrait drawing by Chagall.
- 121 JOSEPH OPATOSHU. *Ain tug in Regensburg*. (In Yiddish). New York, Ed. Malino, 1933. Frontispiece-drawing.
- 122 FERNAND MARC. Marc Chagall. *Poèmes*. Paris, Ed. Galerie Gravitations, 1934. 110 copies. 1 drawing.
- 123 YVAN GOLL. *La chanson de Jean sans terre*. Poème en neuf chants. Paris. Ed. Poésies et Cie., 1936. 1 drawing on cover.
- 124 Completed edition: *Jean sans terre*. Paris, P. Seghers, 1957. Same cover drawing, enlarged.
- 125 LESSIN-ABRAHAM WALT. *Lieder un Poemen*. (In Yiddish). 3 vols. New York, Forward Association, 1938. With drawings.
- 126 LESSIN-ABRAHAM WALT. *Songs and Poems. 1888-1938*. (In Hebrew). 2 vols. New York, Forward Association, 1938. 32 drawings.
- 127 *Trois sonates*. Exécutées par Bruno Walter et Jacques Thibaud au profit de la Société de secours aux blessés militaires et de l'accueil français aux Autrichiens. Paris, Théâtre National de l'Opéra, November 10, 1938. Concert program, cover design.
- 128 DANIEL CHARNEY. *The Story of a Decade-Memories*. (In Yiddish). New York, Cyco Bicher Farlag, 1943. 1 drawing, made especially for this book, as frontispiece.
- 129 ITZIK FEFFER. *Heimland*. (In Yiddish). New York, The Icor Association, 1943. Cover design and 9 drawings.
- 130 ITZIK FEFFER. *Roitarmeish*. (In Yiddish). New York, The Icor Association, 1943. Cover design and 9 drawings.
- 131 RAISSA MARITAIN. Marc Chagall. New York, Ed. de la Maison Française, 1943. 65 p. 7 plates, 1 drawing.
- 132 VVV. Portfolio of eleven original works: etchings, frottage, subjects. New York, VVV, 1943. Special publication of the Surrealist magazine VVV. One hand-colored etching by Chagall, *The Eiffel Tower*.
Edition of 50 numbered copies. The portfolio also contains works by André Breton, Alexander Calder, Leonora Carrington, Max Ernst, David Hare, André Masson, Matta, Robert Motherwell, Kurt Seligmann, and Yves Tanguy.
- 133 BELLA CHAGALL. *Brenendicke Licht*. (In Yiddish). New York, Book League, Jewish People's Fraternal Order of the I.W.O., 1945. 256 p. Title design and 25 drawings.
- 134 English edition: *Burning lights*. New York, Schocken Books, 1946. 36 drawings.
- 135 French edition: *Lumières allumées*. Translated by Ida Chagall. Geneva, Ed. des Trois Collines, 1948. 230 p. 45 drawings.
- 136 LIONELLO VENTURI. Marc Chagall. New York, Pierre Matisse, 1945.
50 numbered de luxe copies on handmade Italian paper contain one etching, *Offering*. The etching, a frontispiece, is black-and-white in numbers I-XX, in the others hand-colored by the artist.
- 137 PAUL ELUARD. *Le dur désir de durer*. Paris. Ed. Bordas, 1946. Frontispiece design and 25 drawings.
- 138 2nd edition: Paris, Ed. Bordas, 1950. Same number of illustrations as bibl. 137.
- 139 English edition: Translated by Stephen Spender and Frances Cornford. Philadelphia, Gray Falcon Press; London, Trianon Press, 1950. 22 drawings.
- 140 BELLA CHAGALL. *Die ershte Bagegenish*. (In Yiddish). New York, Book League, Jewish People's Fraternal Order of the I.W.O., 1947. 231 p., 29 drawings. Foreword by Marc Chagall.

- 141 *Arabian Nights*. Original color lithographs by Marc Chagall for Four Tales from the Arabian Nights. New York, Pantheon Books, 1948. 12 original color lithographs, printed by A. Carman in collaboration with the artist. Each plate signed by Chagall.
111 numbered copies: 90 copies numbered from 1-90; 10 copies numbered I-X include a thirteenth lithograph as well as the progressive proofs of all 13 plates; 11 additional copies marked A-K printed as dedication copies and not for sale.
- 142 NICOLAS GOGOL. *Les Ames mortes*. Translated by Henri Mongault. 2 vols. Paris, Tériade, 1948. 118 etchings. Edition of 335 numbered copies on Vélin d'Arches with the watermark "Ames mortes." The first 50 copies contain a suite of etchings on Japon nacré. In addition, 33 copies were printed for the collaborators, marked *hors commerce*. All copies were signed by the artist.
- 143 JOSEPH OPATOSHU. *The last revolt*. (In Hebrew). New York, Cyco Bicher Farlag, 1948. 1 drawing, frontispiece, done especially for this book.
- 144 English edition: *The last revolt*. Philadelphia, The Jewish Publication Society of America, 1952.
- 145 EDWIN CORLE. Igor Stravinsky. New York, Duell, Sloan and Pearce, distributors, 1949. 1 portrait drawing of Stravinsky.
- 146 ILIAZD. [Pseudonym of Ilya Zdanevich]. *Poésie de mots inconnus*. Paris, Le Degré 41, 1949. Poems by Arp, Ball, Birot, Bryen, Dermée, Hausmann, Huidobro, Iliazd, Jolas, Picasso, Schwitters, Seuphor, Tzara, and others. 1 drypoint and aquatint by Chagall.
Edition of 170 numbered copies: 157 copies on Ile de France, 10 copies on China, and 3 on parchment. The work also contains original graphic work by Arp, Braque, Bryen, Giacometti, Gleizes, Hausmann, Laurens, Léger, Magnelli, Masson, Matisse, Metzinger, Miró, Picasso, Surville, Täuber-Arp, Villon, Wols, and others.
- 147 SUZANNE TENAND. *Portrait de Chopin*. Paris, Ed. Comité National du Centenaire, A l'Enfant Poète, 1949. 1 drawing and cover design.
- 148 *Contes de Boccace*. *Peintures du manuscrit des ducs de Bourgogne*. . . . 26 lavis de Marc Chagall. Texte de Jacques Prévert et de Frantz Calot. *Verve*, Paris, no. 24, 1950. 26 wash drawings.
- 149 *Derrière le miroir*. No. 27-28. Paris, Ed. Maeght, 1950. Special Chagall issue. Texts by Jean Wahl: Chagall Marc; Apollinaire: Rotsoy; Cendrars: Atelier; and Lionello Venturi: Chagall et les Ames mortes. 6 drawings, 1 double-page color lithograph, and 1 color lithograph on the cover.
- 150 COLLISTER HUTCHISON. *Toward daybreak*. Preface by Jules Romains. New York, Harper & Brothers, 1950. 4 drawings.
- 151 ROBERT REY. *Estampes*. Paris-Nice-New York, Ed. de l'Image littéraire, 1950.
250 copies with 1 etching in color by Chagall, all signed, and graphic work by 11 other artists. Also an article by René Huyghe "Les songes de Chagall."
- 152 YVAN and CLAIRE GOLL. *Dix mille aubes*. Paris, Ed. Falaise, 1951. 8 drawings.
- 153 *Derrière le miroir*. No. 44-45. Paris, Ed. Maeght, 1952. Special Chagall issue with 2 original color lithographs, printed by F. Mourlot. See exhib. 1021.
- 154 LA FONTAINE. *Fables*. 2 vols. Paris, Tériade, 1952. 100 etchings and 2 cover etchings.
Edition of 200 copies on Vélin de Rives, numbered and signed by Chagall. 40 copies contain 100 etchings hand-colored by the artist, a suite of the etchings on Japon nacré, 1 suite on Montval; 45 copies contain 100 etchings hand-colored by the artist and 1 suite on Montval; 100 copies contain 100 black-and-white etchings. The remaining 15 copies are *hors commerce* and intended for the collaborators. In addition there is an edition of 100 numbered portfolios, containing 100 etchings on Montval, each signed by the artist.
- 155 *Verve*, Paris, no. 27-28, 1952. 3 color and 5 black-and-white original lithographs "Visions de Paris," printed by F. Mourlot.
- 156 PAUL ARMA and VERCORS. *Chants du Silence Fuero*. Paris, Ed. Au Ménestrel, 1953. Cover drawing.
- 157 ABRAHAM SUZKEVER. *Sibir*. (In Hebrew). Jerusalem, Ed. Mussad Bialik, 1953. 8 wash drawings. - English edition: London, Abelard-Schuman, 1960.
- 158 *Derrière le miroir*. No. 66-68. Paris, Ed. Maeght, 1954. Special Chagall issue for his exhibition of 29 paintings, *Paris*. Texts by Marcel Arland: *Et la peinture. . . n'est plus rien d'autre qu'une façon d'aimer*; and Lionello Venturi: *Paris de Marc Chagall*. 9 color and 2 black-and-white lithographs.
- 159 ARMAND LUNEL. *David*. Music by Darius Milhaud. Piano score. Tel Aviv, Israeli Music Publication, 1954. Cover design.
- 160 PIERRE DEMARNE. *Pure peine perdue*. Paris, Ed. de Minuit, 1955. 1 drawing.
- 161 CHEMIO VINAVER. *Anthology of Jewish Music*. New York, Edward B. Marks Music Company, 1955. Frontispiece by Chagall.
- 162 *Bible*. Paris, Ed. Tériade, 1956. 2 vols. 105 etchings. 275 numbered copies on Montval and XX numbered copies for the collaborators. All copies signed Marc Chagall. In addition 100 portfolios which contain the 105 etchings hand-colored, numbered, and monogrammed by the artist.
- 163 PAUL ELUARD. *Un Poème dans chaque Livre*. De "Exemples" (1921) à "Cours Naturel" (1928). 12 poèmes choisis et autographiés par l'auteur. Illustré de 16 gravures et lithographies originales. Paris, Ed. Louis Broder, 1956. 1 etching by Chagall, *Etching for Paul Eluard*, plate vi of the book with the poem "L'Amoureuse."
120 copies on Vélin de Rive. The work also contains original graphic work by Arp, Beaudin, Braque, Dominguez, Max Ernst, Giacometti, Valentine Hugo, Laurens, Léger, Masson, Miró, Picasso, Tanguy, and Villon. All illustrations are signed, except those of Laurens, Léger, and Tanguy, who died before the book was published.
- 164 BERNARD MAJORICK. *De Klokken van Chagall-Les pendules de Chagall-The clocks of Chagall-Chagalls Uhren*. (Texts in Dutch, French, English, and German). Hilversum, Steendrukkerij de Jong & Co., 1956. 1 original lithograph.
- 165 *Verve*, Paris, no. 33-34, 1956. Marc Chagall. *La Bible*. Special issue with texts by Meyer Schapiro and Jean Wahl. Contains reproductions of all the 105 etchings for the Bible. For this special issue, the artist created 17 color lithographs, 12 lithographs in black-and-white, as well as 1 color lithograph for the cover.
American edition: New York, Harcourt Brace, 1956.
- 166 ILARIE VORONCA. *Poèmes choisis*. Paris, Ed. P. Seghers, 1956. Portrait drawing.
- 167 *Derrière le miroir*. No. 99-100. Paris, Ed. Maeght, 1957. Special Chagall issue published for his exhibition *Peintures 1955-1957* (exhib. 1066). Text by Jean Paulhan: *Chagall à sa juste place*. 3 drawings and 3 original color lithographs plus 1 on the cover.

- 168 JACQUES LASSAIGNE. Chagall. Paris, Ed. Maeght, 1957. With 13 original color lithographs, of which 5 are double paged, and 2 lithographs in black-and-white. See bibl. 70, 74.
- 169 FRANZ MEYER. Marc Chagall. Das graphische Werk. Einführung und Auswahl von F. M., Dokumentation Hans Bolliger. Stuttgart, Verlag Gerd Hatje, 1957. 151 p., 151 reproductions. With end paper design specially created for this book.
- 170 English edition: Marc Chagall, His Graphic Work. New York, Harry N. Abrams, 1957.
- 171 French edition: Marc Chagall. L'Oeuvre gravé. Paris, Calmann-Lévy, 1957.
- 172 Musica Viva. Program of a concert by Stravinsky. Munich, April 26, 1957. Cover by Chagall.
- 173 JULIAN STRYKOWSKI. Glosyw Ciemnosci. Warsaw, Ed. Czytelnik, 1957. Cover by Chagall.
- 174 *XXème*; cahiers d'art, publiés sous la direction de G. di San Lazzaro. No. 9. Paris, F. Hazan, 1957. 1 original color lithograph.
- 175 Estampes, dessins, livres illustrés, sculptures. Geneva, Galerie Gérard Cramer, 1958. Cover design in color created specially for this catalogue.
- 176 MARC CHAGALL. Couleur Amour. 13 aquarelles, gouaches, lavis. Preface by Jean Cassou. Paris, Ed. Au Vent d'Arles, 1958. 320 numbered copies. 13 reproductions with cover design in color.
- 177 *Derrière le miroir*. No. 107-109. Paris, Ed. Maeght, 1958. Special issue, "Sur 4 murs." 1 double-page original lithograph in color.
- 178 JEAN PAULHAN. De mauvais sujets. Eaux-fortes originales en couleurs. Paris, Les Bibliophiles de l'Union française, 1958. 10 original color etchings.
112 nominative copies on Vélin pur Chiffon d'Arches, Nos. 1-112; copies, lettered A-Y, reserved for the artist; and 16 copies, numbered 1-16, for the collaborators.
- 179 Marc Chagall. Paris, Musée des Arts Décoratifs, 1959 (exhib. 1091).
350 numbered de luxe copies with 1 original lithograph, numbered and signed by the artist.
- 180 Marc Chagall, Gouachen, Aquarelle, Zeichnungen, 1911-1959, Lithographien 1956-1960. Bern, Galerie Klipstein & Kornfeld, 1960 (exhib. 1094). Cover design in color created specially for this catalogue.
- 181 Chagall lithographe. Avant-propos de Marc Chagall. Texte de Julien Cain, notices de Fernand Mourlot. Paris, André Sauret, 1960. 12 original lithographs (1 on the cover).
100 numbered de luxe copies, signed by the artist and the publisher, contain 2 original lithographs, numbered and signed by the artist, and a suite of the 12 original lithographs of the book with large margins.
- 182 *Derrière le miroir*. No. 119. Paris, Ed. Maeght, 1960. Special issue, "Poètes, peintres, sculpteurs." With 1 colored lithograph.
- 183 *Derrière le miroir*. No. 121-122. Paris, Ed. Maeght, 1960. 1 colored lithograph on the cover by Chagall.
- 184 *Verve*, Paris, no. 37-38, 1960. Special issue, "Marc Chagall. Dessins pour la Bible." Text by Gaston Bachelard: Introduction à la Bible de Chagall. Contains reproduction of 96 drawings for the Bible and 24 original color lithographs, cover design in color.
- 185 LONGUS. Daphnis et Chloé. Lithographies originales de Marc Chagall. 2 vols. Paris, Tériade, 1961. 42 original color lithographs. 250 numbered copies on Vélin d'Arches and 20 copies *bors* commerce numbered I-XX, reserved for the collaborators. All copies signed by Marc Chagall. In addition, some suites of all the plates printed and reserved for the artist and the publisher.
- 185a *Derrière le miroir*. No. 132. Paris, Ed. Maeght, 1962. Special issue, "Marc Chagall," published for the exhibition at the Galerie Maeght (exhib. 1107). Text by Yves Bonnefoy, "La religion de Chagall." 2 original color lithographs, 13 reproductions of the paintings exhibited, and a photograph of the artist.
- 185b PAUL ELUARD. Derniers poèmes d'amour: Le dur désir de durer; Le temps déborde; Corps mémorable; le phénix. Paris, Club des Libraires de France, 1962. 3 illustrations for "Le dur désir de durer." (1 illustration not published).
- 185c JEAN LEYMARIE. Les vitraux pour Jérusalem de Marc Chagall. Monte Carlo, André Sauret, 1962. 2 original color lithographs and 36 reproductions. Limited edition of bibl. 8591.
- 185d FRANZ MEYER. Marc Chagall. Leben und Werk. Cologne, DuMont Schauberg, 1961. See bibl. 852a.
100 de luxe copies, numbered 1-100, signed by the artist contain an original color aquatint created specially for this book; 30 copies, *bors commerce*, numbered I-XXX reserved for the artist.
- 185e *Paroles peintes*. I. Paris, Lazar-Vernet, 1962. Contains original etchings by Chagall, Bissière, Braque, Dufour, Max Ernst, Gilioli, Jacobsen, Magnelli, Zadkine, and others. Texts by Aragon, Arp, P.A. Birot, Guillevic, Paulhan, de Solier, Tapié, Tardieu, and others.
- 185f *XXème*. No. 17. Paris, F. Hazan, 1962. 1 original lithograph on the cover.
- 185g GUSTAV ZUMSTEG. Kronenhalle 1862-1922-1962. Zurich, Buchdruckerei NZZ, 1962. 72 p. Contains 1 original lithograph by Chagall, as well as lithographs by Braque, Giacometti, and Miró. Texts by Zumsteg, Ansermet, Bill, M. Gasser, K. Hirschfeld, G. Jedlicka, among others.

II. Works on Chagall

(Monographs, general references, articles, and poems, listed chronologically)

1913

- 186 BLAISE CENDRARS. "Marc Chagall." "Atelier." Poems dedicated to Chagall, dated October 1913. First published in *Der Sturm*, Berlin, 4, no. 198-199, p. 183, February 1914; reprinted in the author's *Dix-neuf poèmes élastiques*, Paris 1919, p. 12-16. The poem "Marc Chagall" first published in German, translated by Rudolf Blümner, in *Der Sturm*, 9, no. 4, p. 62, July 1918; "Atelier" in *Der Sturm*, 9, no. 10, p. 130, January 1919. Reprinted in German in: Herwarth Walden. Expressionismus, die Kunstwende. Berlin 1918, p. 20; in bibl. 241, 631; in French in bibl. 150 and 324. - English translation by John Dos Passos in bibl. 495.

1914

- 187 GUILLAUME APOLLINAIRE. "Rotsoge; au peintre Chagall." Poem written on the occasion of the Chagall exhibition at Galerie Der Sturm, Berlin 1914. First published in *Der Sturm*, Berlin, 5, no. 3, p. 19, May 1914 and with various variants under the title "A travers l'Europe" in the author's *Calli-*

- grammes*, Paris 1918. Reprinted in bibl. 150, 324, and in *Cahiers d'Art*, Paris, p. 150, 1939.
- 188 CANUDO. Chagall. *Paris-Journal*, Paris, July 11, 1914.
- 189 GUSTAVE COQUIOT. Cubistes-Futuristes-Passéistes Paris, Ed. Ollendorf, 1914. New edition 1923, p. 9-12, ill.
- 190 A. V. LUNACHARSKY. Marc Chagall. (Russian text). *Kievskaya Misle*, Kiev, no. 73, March 14, 1914.
- 191 ANDRÉ SALMON. Le xxx^e Salon des artistes indépendants. *Montjoie*, Paris, 2, no. 3, p. 21-28, March 1914.
- 192 J. TUGENDHOLD. The salon of independent artists. (Russian text). *Apollon*, Petrograd, p. 30-33, May 1914.
- 1915
- 193 A. M. EFROSS. Critique of the exhibition at the Art Salon of Mikhailova, the exhibition of the Year 1915. (Russian text), *Russkije Wjedomosty*, Moscow, no. 70, March 28, 1915.
- 194 J. TUGENDHOLD. A new talent. (Russian text). *Russkije Wjedomosty*, Moscow, no. 71, March 29, 1915.
- 195 J. TUGENDHOLD. Cold-steeped dead end. (Russian text). *Severnije Zapiski*, Petrograd, p. 103-109, July-August, 1915. Article about general art situation.
- 1916
- 196 ALEKSANDR BENOIS. Marc Chagall. (Russian text). *Retz*, Petrograd, no. 109, April 22, 1916.
- 197 A. M. EFROSS. Marc Chagall. (Russian text). *Novij Pont*, Moscow, no. 48-49, ill., December 18, 1916.
- 198 A. M. EFROSS. The exhibition of the Jack of Diamonds. (Russian text). *Russkije Wjedomosty*, Moscow, no. 258, November 8, 1916.
- 199 ANDRÉ LEVINSON. Notes on an exhibition. (Russian text). *Letopis*, Petrograd, no. 5, 1916.
- 200 ANDRÉ LEVINSON. Exhibition of contemporary Russian art. (Russian text). *Iskustvo*, Petrograd, no. 4-5, 1916.
- 201 L. N. Exhibition of contemporary Russian art. (Russian text). *Birjovije Wjedomosty*, Petrograd, no. 16012, December 31, 1916.
- 202 N. N. PUNIN. Exhibition of contemporary Russian art. (Russian text). *Severnije Zapiski*, Petrograd, no. 12, December 1916.
- 203 J. TUGENDHOLD. Marc Chagall. (Russian text). *Apollon*, Petrograd, no. 2, p. 11-20, ill., February 7, 1916.
- 1917
- 204 ANDRÉ LEVINSON. The contemporaries. (Russian text). *Letopis*, Petrograd, no. 1, 1917.
- 1918
- 205 A. EFROSS and J. TUGENDHOLD. The art of Marc Chagall. (Russian text). Moscow. Ed. Gelikon, 1918. 52 p. incl. ill. - German edition: Die Kunst Marc Chagalls. Potsdam, G. Kiepenheuer, 1921 (bibl. 219). - Excerpts reprinted in: *Das Kunstblatt*, Potsdam, 1921 (bibl. 220).
- 206 G. GRILINE. The right to solitude. Concerning today's speech of Marc Chagall. (Russian text). *Witebskij Listok*, Vitebsk, no. 1059, December 8, 1918.
- 207 ANDRÉ LEVINSON. A book on Chagall. (Russian text). *Jizn Iskustvo*, Petrograd, no. 25, November 28, 1918.
- 208 N. The art of Marc Chagall. (Russian text). *Witebskij Listok*, Vitebsk, no. 981, September 19, 1918; no. 1000, October 8, 1918. Article in three parts; date of third installment not known.
- 209 W. SCHKLOWSKY. The first free state exhibition of art in the Winter Palace. (Russian text). *Jizn Iskustvo*. Petrograd, no. 149-150, May 29-30, 1918.
- 1919
- 210 THEODOR DÄUBLER. Der neue Standpunkt. Leipzig, Insel-Verlag, 1919. Text on Chagall, p. 129-136. - French edition: bibl. 227.
- 211 G. GRILINE. A cultural corner in Vitebsk. (Russian text). *Witebskij Listok*, Vitebsk, no. 1113, January 30, 1919.
- 212 L. PUMPIANSKY. Exhibition of all tendencies. (Russian text). *Plamija*, Petrograd, no. 52, p. 10, 1919.
- 213 HERWARTH WALDEN. Die neue Malerei. 4th and 5th edition. Berlin, Verlag Der Sturm, 1919. 1 pl.
- 1920
- 214 THEODOR DÄUBLER. Marc Chagall. *Cicerone*, Leipzig, no. 4, p. 129-139, ill., February 1920. - Reprinted *Jahrbuch der Jungen Kunst*, Leipzig, p. 57-67, ill., 1920.
- 215 KONSTANTIN UMANSKY. Neue Kunst in Rußland, 1914-1919. Potsdam-Munich, Verlag Kiepenheuer und H. Goltz, 1920. p. 18-19, 27, ill.
- 1921
- 216 K. BOGUSLAWSKAJA. Marc Chagall. *Spolohi*, Berlin, no. 2, p. 33-34, ill., December 1921.
- 217 GUSTAVE COQUIOT. Les Indépendants, 1884-1920. 4th edition. Paris, Ed. Ollendorf, 1921. p. 57-60, 1 pl.
- 218 GUSTAVE COQUIOT. Vagabondages. Paris, Ed. Ollendorf, 1921. p. 262-267, "La fantaisie de Chagall."
- 219 A. EFROSS and J. TUGENDHOLD. Die Kunst Marc Chagalls. Potsdam, G. Kiepenheuer Verlag, 1921. 77 p. incl. 64 repr. - First published in Russian, 1918, bibl. 205.
- 220 A. EFROSS. Marc Chagall. *Das Kunstblatt*, Potsdam, no. 1, 1921 (bibl. 205).
- 221 A. EFROSS. Chagall. In: Ludwig Rubiner. *Die Gemeinschaft*. Potsdam, G. Kiepenheuer Verlag, 1921. p. 169-174, ill.
- 222 M. FABRIKANT. On the art of Marc Chagall. (Russian text). *Petschat i Revoluzija*, Moscow, 1, May-June 1921.
- 223 F. KARPFFEN. Gegenwarts-kunst: Rußland. Vienna, Verlag Literaria, 1921. p. 25-28.
- 224 J. TUGENDHOLD. Der Künstler Marc Chagall. *Das Kunstblatt*, Potsdam, no. 1, 1921 (bibl. 205).
- 225 A. VETROV. Chagall. (Russian text). *Journal écran*, Moscow, no. 7, November 15-17, 1921.
- 1922
- 226 O. BIR. Marc Chagall. (Russian text). *Teatralnaja moskwa*. Moscow, no. 35-36, 1922.
- 227 THEODOR DÄUBLER. Marc Chagall. Rome, Ed. Valori plastici, 1922. 13 p., 32 pl. - French edition of text in bibl. 210.
- 228 A. EFROSS. Before the curtain goes up. (Russian text). *Teatr i Musika*, Moscow, no. 9, 1922.
- 229 FANNINA HALLE. Marc Chagall. *Das Kunstblatt*. Potsdam, no. 6, p. 507-518, ill., 1922.
- 230 S. JOUTKEWITSCH. Archipenko and Chagall. (Russian text). *Echo*, Moscow, no. 4, 1922.
- 231 KARL SCHEFFLER. Marc Chagall. *Kunst und Künstler*, Berlin, 21, p. 39-47, 1922.
- 232 EMIL SZITTYA. Chagall. Eine Diskussion gegen seine Freunde. *Der Querschnitt*, Berlin, p. 205-206, ill., Christmas issue, 1922.
- 233 N. TARABUKINE. Altman, Chagall, and Stenberg. (Russian text). *Wesnik Iskustvo*, Moscow, no. 5, 1922.

1923

- 234 ALFRED KUHN. Der Fall Chagall. *Kunstchronik und Kunstmarkt*, Leipzig, no. 16, January 19, 1923. See exhib. 890.
- 235 PAUL LANDAU. Marc Chagall. *Berliner Börsen-Zeitung*. Berlin, no. 26, January 17, 1923.
- 236 ANDRÉ LEVINSON. Chagall en Russie. *Amour de l'Art*, Paris, 4, p. 727-732, ill., 1923.
- 237 G. H. LUKOMSKY. Exhibition of the works of Chagall (Galerie Lutz). (Russian text). *Nakanune*, Berlin, January 9, 1923. See exhib. 890.
- 238 MAX OSBORN. Marc Chagall. (Russian text). *Jar-Ptiza*, Berlin, no. 11, p. 13-21, ill. (some col.), 1923.
- 239 KARL SCHEFFLER. Collectors. (Russian text). *Sredi collectionerov*, Moscow, no. 1-2, p. 31, 1923.
- 240 J. SIDOROW. The graphic arts in Russia during the Revolution. (Russian text). Moscow, 1923. p. 59-80, ill.
- 241 Marc Chagall. (Sturm-Bilderbuch, 1). Berlin, Verlag Der Sturm, 1923. 20 p., ill., includes poem "Marc Chagall" by Blaise Cendrars, translated from French by Rudolf Blümner (bibl. 186).
- 242 P. WISCHNITZER. Marc Chagall im Sturm. *Jüdische Rundschau*, Berlin, no. 9, 1923.
- 243 KARL WITH. Marc Chagall. (Junge Kunst, 35). Leipzig, Verlag Klinkhardt & Biermann, 1923. 16 p., 33 pl. (1 col.) - Reprinted in: *Cicerone*, Leipzig, 15, no. 16, p. 726-739, August 1923; and in: *Jahrbuch der Jungen Kunst*, Leipzig, p. 160-163, 1923.

1924

- 244 BORIS ARONSON. Marc Chagall. Berlin, Razum Verlag, 1924. 30 p. plus 21 pl. (1 col.) - First published in Russian: Berlin, Petropolis, 1923.
- 245 A. BEAUMON. Marc Chagall. *Die Zeit*, Vienna, no. 6, p. 204-205, 1924.
- 246 GEORGES CHARENSOL. Chez Marc Chagall. *Paris-Journal*, Paris, May 16, 1924, ill. Includes interview.
- 247 DOUB. Chagall. *Jüdische Illustrierte Zeitung*, no. 9, 1924.
- 248 FLORENT FELS. Marc Chagall. *Les Nouvelles Littéraires*, Paris, June 14, 1924. Includes interview.
- 249 WALDEMAR GEORGE. Chagall à Paris. *Sélection*, Antwerp, 3, no. 3, January 1924.
- 250 WALDEMAR GEORGE. Voici Chagall. *Paris-Journal*, Paris, ill., December 19, 1924.
- 251 HANS HILDEBRANDT. Die Kunst des 19. und 20. Jahrhunderts. Potsdam, Akademische Verlagsges. Athenaion, 1924. p. 86, 318, 326, 375, 407, 419-421, ill.
- 252 LOUIS LOZOWICK. Marc Chagall. *Menorah Journal*, New York, 10, no. 8-9, p. 343-346, ill., August-September 1924.
- 253 ANDRÉ DE RIDDER. Les expositions à Bruxelles. Marc Chagall au Centaure. *Sélection*, Antwerp, 3, no. 6, p. 103-106, April 1924.
- 254 L. ROSENTHAL. Marc Chagall. (Russian text). *Petschat i Revoluzia*, Moscow, 2, p. 296-297, 1924.
- 255 PHILIPPE SOUPAULT. Marc Chagall. *Les Feuilles libres*, Paris, 6, no. 37, p. 55-57, ill., September-October 1924.
- 256 LÉANDRE VINCENT. Art et Miracle. *Paris-Journal*, Paris, July 3, 1924.
- 257 HERWARTH WALDEN. Einblick in Kunst. Berlin, Verlag Der Sturm, 1924. p. 49-55, ill.
- 258 ANDRÉ WARNOD. Le réalisme et la fantaisie dans l'oeuvre de Marc Chagall. *Comoedia*, Paris, ill., December 15, 1924.
- 259 CHRISTIAN ZERVOS. Marc Chagall. *L'Art d'aujourd'hui*, Fascicule Hiv. Paris, Ed. Albert Morancé, 1924. p. 25-30, 7 pl. See bibl. 88.

1925

- 260 BENEDICTOFF. Chagall. (Russian text). *Rassviet (L'Aube)*. Paris, p. 14-25, January 1925.
- 261 A. DESSON. Marc Chagall. *Cahiers du mois*. Paris, no. 11, 1925.
- 262 FLORENT FELS. Propos d'artistes. Paris, La Renaissance du Livre, 1925. Includes statements by Chagall. - Reprinted from bibl. 248.
- 263 FLORENT FELS. Les expositions. Marc Chagall (Galerie des Quatre-Chemins). *Les Nouvelles Littéraires*, Paris, p. 4, November 14, 1925.
- 264 ANDRÉ HARLAIRE. Marc Chagall - A propos de l'exposition Galerie Barbazanges. *Sélection*, Antwerp, no. 4, January 1925.
- 265 ROM LANDAU. Der unbestechliche Minos. Hamburg, Harder-Verlag, 1925. p. 40, 136, passim, ill.
- 266 ANDRÉ LHOTE. L'Exposition Chagall. (Galerie Barbazanges-Hodebert). *Nouvelle Revue Française*, Paris, no. 137, p. 253-255, November 1, 1925.
- 267 LOUIS LOZOWICK. Modern Russian Art. New York, Société-Anonyme, 1925. p. 47-48.
- 268 GUIDO LUDOVICO LUZZATTO. Marc Chagall: Ma vie. *Il Convegno*, Milan, December 1925.
- 269 ROBERT REY. A propos de l'exposition Marc Chagall. *Europe Nouvelle*, Paris, 8, no. 360, p. 54, January 10, 1925.
- 270 ANDRÉ SALMON. Marc Chagall. *L'Art vivant*. Paris, no. 22, p. 1-3, November 15, 1925. ill. Includes statements by Chagall, quoted from bibl. 248.
- 271 HENRI SEROUYA. Art et philosophie. *La Tour de Babel*, no. 1, p. 33-45, Paris, November 1, 1925.
- 272 ANDRÉ WARNOD. L'Ecole de Paris. *Comoedia*, Paris, November 15, 1925.

1926

- 273 MANUEL CHAPMAN. On certain aspects of Chagall's art. *Chicago Evening Post*, Chicago, ill., March 1926.
- 274 GEORGES CHARENSOL. Marc Chagall. *Amour de l'Art*, Paris, no. 37, July 1926.
- 275 GUSTAVE COQUIOT. Marc Chagall. *Bulletin de l'art français et japonais*, Tokyo, p. 27-28, 1926.
- 276 CARL EINSTEIN. Die Kunst des 20. Jahrhunderts. (Propyläen-Kunstgeschichte, XVI). 2nd edition. Berlin, Propyläen Verlag, 1926. p. 171-173, 483-493. ill.
- 277 JOSEPH GOMPERS. Het joodsche oeuvre van den schilder Marc Chagall. *De Vrijdagavond*, Amsterdam, June 25, 1926.
- 278 G. K. Quelques mots sur Marc Chagall. *La Renaissance de l'art français*, Paris, 9, p. 1043, December 1926. Text in French and English.
- 279 KALMER. Die Wanddekorationen im Moskauer Jüdischen Theater. *Die Zeit*, Vienna, 1926.
- 280 FRANÇOIS LEHEL. Notre art dément. 4 études sur l'art pathologique. Paris, Ed. H. Jonquières, 1926. See bibl. 101.
- 281 LOUIS LOZOWICK. Marc Chagall. *The Nation*, New York, 122, no. 3167, March 17, 1926.
- 282 GEORGES MARLIER. Le salon français. *Sélection*, Antwerp, June 1926.
- 283 S. PUTNAM. Marc Chagall. *The Chicago Evening Post Magazine*, January 1926.
- 284 M. L. SONDAG. Marc Chagall. *Cahiers du sud*. Marseilles, no. 82, p. 159-162, August-September 1926.
- 285 PHILIPPE SOUPAULT. Les eaux-fortes de Marc Chagall. *Amour de l'Art*, Paris, 7, p. 180-184, ill., May 1926. - Published in German: Die Radierungen Marc Chagalls. *Der Querschnitt*, Berlin, no. 11, p. 839-843, November 1926.

- 286 E. TÉRIADE. Les sept péchés capitaux. Illustrés par Marc Chagall. *Cahiers d'Art*. Paris, no. 6, p. 122-127, ill., 1926.
- 287 W. WOINOW. Marc Chagall. (Russian text). *Krasnaja Panorama*, Leningrad, no. 30, ill., July 23, 1926.
- 288 CHRISTIAN ZERVOS. Marc Chagall. *Cahiers d'Art*, Paris, no. 6, p. 123-127, ill., 1926.
- 1927
- 289 PAWEŁ BARCHAN. Marc Chagall. *Deutsche Kunst und Dekoration*, Darmstadt, 59, p. 292-299, February 1927.
- 290 CLARENCE J. BULLIET. Apples and Madonnas. Chicago, Covici, 1927. p. 155-156.
- 291 ALBERT DREYFUS. Marc Chagall. *Deutsche Kunst und Dekoration*, Darmstadt, February 1927.
- 292 WALDEMAR GEORGE. Marc Chagall. *Das Kunstblatt*, Potsdam, ill., January 1927.
- 293 JACQUES GUENNE. Marc Chagall. *L'Art vivant*, Paris, 3, no. 72, p. 999-1004, 1010-1011, ill., December 15, 1927. Includes interview.
- 294 ANDRÉ LEVINSON. Divagation au sujet d'une peinture de Chagall. *La Renaissance de l'art français*, Paris, 10, p. 133-141, ill., March 1927.
- 295 ISAAC LICHTENSTEIN. Marc Chagall. (Jewish Artists Monographs). (Yiddish text). Paris, Ed. Le Triangle, 1927. 15 p. plus 15 pl.
- 296 JULIUS MEIER-GRAEFE. Entwicklungsgeschichte der modernen Malerei. III. 3rd edition. Munich, Piper-Verlag, 1927. p. 630, 657.
- 297 A. NIURENBERG. The new Chagall. (Russian text). *Projector*, nos. 2, p. 18-19, 1927.
- 298 MAURICE RAYNAL. Anthologie de la peinture en France de 1906 à nos jours. Paris, Mouton. 1927. Includes statements by Chagall, p. 93-98, ill. - Translated into English: Modern French painters. New York, Brentano's, 1928. p. 55-58.
- 299 ANDRÉ SALMON. Chagall. *La revue de France*, Paris, p. 380-385, January 1927.
- 300 ANDRÉ SALMON. Chagall illustrateur (Suite provençiale). *Paris-Matin*, Paris, July 4, 1927.
- 301 KARL SCHEFFLER. Geschichte der europäischen Malerei. III. Berlin, Cassirer-Verlag, 1927, p. 221-222.
- 1928
- 302 G. ARANOVITSCH. The artists of Paris: Marc Chagall. (Russian text). *Krasnaia Panorama*, Moscow, no. 47, p. 13, 14, ill., November 23, 1928.
- 303 PIERRE COURTHION. Marc Chagall. *Revue hebdomadaire*, Paris, no. 4, p. 107-109, April 1928.
- 304 A. EFROSS. The painters of the Granowsky theater. (Russian text). *Iskustvo*, Moscow, 1-2, p. 61-65, 1928.
- 305 P. D. ETTINGER. Marc Chagall. (Russian text). *Sredi collectionairov*, Moscow, no. 5-6, 1928.
- 306 WALDEMAR GEORGE. Marc Chagall. Paris, Ed. Nouvelle Revue Française, 1928, Includes bibliography. 63 p., ill.
- 307 WALDEMAR GEORGE. A propos de l'exposition Chagall à la Galerie du Portique. *Presse*, Paris, March 20, 1928.
- 308 HILL GILLAND. Marc Chagall. *Mult et Zoro*, Budapest, January 1928.
- 309 M. KAPLAN. Marc Chagall. *Chicago Evening Post*, December 11, 1928.
- 310 FRITZ NEUGASS. Marc Chagall. *Der Kristall des Wissens der Zeit*, Heidelberg, no. 2, p. 71-79, 1928.
- 311 CLAUDE ROGER-MARX. Une gouache de Marc Chagall. *L'Europe nouvelle*, Paris, no. 552, p. 1569, November 17, 1928.
- 312 ANDRÉ SALMON. Art russe moderne. Paris, Ed. Laville, 1928.
- 313 ANDRÉ SALMON. Chagall. (Les maîtres nouveaux, 4). Paris, Ed. des Chroniques du Jour, 1928. 21 p. plus 44 pl. 60 de luxe copies contain 1 original etching. See bibl. 109.
- 314 RENÉ SCHWOB. Chagall, peintre juif. *Amour de l'Art*, Paris 9, p. 305-309, ill., August 1928. Text dated 1924.
- 315 RENÉ SCHWOB. Les Fables de La Fontaine par Chagall. *Cahiers d'Art*, Paris, 3, no. 4, p. 167-169, ill., 1928.
- 316 WILHELM UHDE. Picasso et la tradition française. Paris, Ed. des Quatre Chemins, 1928. p. 83-84.
- 317 WOJANSKY. Marc Chagall. (Russian text). *Krasnaia Panorama*, Moscow, no. 47, 1928.
- 318 CHRISTIAN ZERVOS. Marc Chagall. *Drawing and design*, 4, no. 19, p. 7-14, ill., January 19, 1928.
- 1929
- 319 PIERRE COURTHION. Chagall et les Fables. *Cahiers d'Arts*, Paris, no. 5, p. 215-221, 1929.
- 320 PAUL FIERENS. Marc Chagall. (Etudes d'art contemporain). Antwerp, Editions de la Revue d'Art, 1929. p. 1-12, ill. Same text as in bibl. 321.
- 321 PAUL FIERENS. Marc Chagall. (Collection Les artistes nouveaux). Paris, G. Crès, 1929. 15 p., 32 pl.
- 322 LOUIS LOZOWICK. Chagall's circus. *Theatre Arts Monthly*, 13, no. 8, p. 593-601, ill., August 1929.
- 323 N. POPOV. Marc Chagall - Untersuchung des künstlerischen Schaffens vom Standpunkt der psychophysischen Konstitution. (Text in Russian and German). *Journal of Neuropathology and Psychiatry*, Moscow, 22, no. 3-4, p. 499-510, 1929.
- 324 *Sélection*; Antwerp, no. 6. 152 p. and pl., April 1929. A special Chagall issue with texts by: Chagall, from *Ma vie*; G. Charensol: Le peintre de Boulogne et de Witebsk; P. Courthion: Portrait de Chagall; J. Delteil: Les rêves de Chagall; A. Efross: Marc Chagall au Théâtre Juif; W. George: Lettre ouverte sur Chagall et le génie du Nord; P. Fierens: Visite à Chagall, poème; J. Maritain: Chagall; M. Raynal: Chagall et le style; A. de Ridder: La multiplicité de Chagall; A. Vollard: Chagall illustrateur des Fables de La Fontaine; K. With: Chagall et la Jeune Allemagne. Includes poems by Apollinaire, Cendrars, and Salmon. With biobibliographic notice.
- 325 JEAN SYLVÈRE. Portraits d'artistes: Chagall. *Cahiers d'Art*. Paris, 4, no. 5, p. 233, 1929.
- 326 DEBORAH VOGEL. Aesthetic essay on Marc Chagall. (Yiddish text). *Gusztajer*, Lvov, no. 1, 1929.
- 327 AMBROISE VOLLARD. De La Fontaine à Chagall. *L'Intransigeant*, Paris, January 8 and 14, 1929. - Reprinted in German in: *Frankfurter Zeitung*, Frankfurt, March 29, 1930; in: *Der Querschnitt*, Berlin, no. 3, March 1930; and in exhib. 919.
- 1930
- 328 JEAN CASSOU. Marc Chagall. *Art et Décoration*. Paris, no. 24, p. 65-76, September 1930.
- 329 JEAN CASSOU. La Fontaine et Chagall. *L'Art vivant*, Paris, p. 109, 1930.
- 330 HUBERT COLLEYE. La Fontaine vu par Chagall. *Métropole*, Antwerp, ill., March 9, 1930.
- 331 P. DU COLOMBIER. La Fontaine et Chagall. *Candide*, Paris, no. 310, February 20, 1930.
- 332 EDOUARD-JOSEPH. Dictionnaire biographique des artistes con-

- temporains, 1910-1930. I. Paris, Art et Edition, 1930. p. 262-267, ill.
- 333 D. VAN DEN EECKHOUT. Marc Chagalls illustraties bij Fabels van La Fontaine. *Elseviers Geïllustreerd Maandschrift*, Amsterdam, 80, p. 159-165, ill., September 1930.
- 334 A. M. EFROSS. Profiles (Marc Chagall). (Russian text). Moscow, Federatsija, 1930. p. 135-205, ill.
- 335 FLORENT FELS. Interviews im Atelier. *Die Kunstauktion*, Berlin, April 27, 1930.
- 336 BENJAMIN FONDANE. Marc Chagall. (Russian text). *Tschisla*, Berlin, no. 1, 1930.
- 337 LLOYD GOODRICH. Chagall at the Demotte Gallery. *Arts*, New York, 17, ill., December 1930. See exhib. 920.
- 338 GUIDO LUDOVICO LUZZATTO. Chagall. *Rassegna mensile di Israel*, Città di Castello, 5, no. 2, 3 pl., June 1930.
- 339 F. MARC. Les Fables de la Fontaine. *Sagesse*, Paris, no. 11, 1930.
- 340 MAX OSBORN. 100 Fabeln von La Fontaine. (Exhibition at Flechtheim Gallery). *Vossische Zeitung*, Berlin, April 12, 1930. See exhib. 919.
- 341 A. PREVIANNE. Le folklore dans l'art de Marc Chagall. *Le Monde*, Paris, 3, no. 113, p. 8, ill. August 2, 1930. Includes interview.
- 342 ANDRÉ DE RIDDER. La Fontaine vu par Chagall. *Variétés*, Brussels, 2, no. 10, February 15, 1930.
- 343 ANDRÉ DE RIDDER. Marc Chagall. *Gazith*, Tel Aviv, 2, no. 5, p. 19-22, ill., 1930.
- 344 MARCEL SCHMITZ. Les Fables de la Fontaine traduites par Chagall. *Avenir du Luxembourg*, Arlon, March 17, 1930.
- 345 HENRI SEROUYA. Marc Chagall. *Illustration juive*, Alexandria (Egypt), 2, no. 5, p. 17-19, ill., March 1930.
- 346 E. TÉRIADE. Documentaire sur la jeune peinture. *Cahiers d'Art*, Paris, 5, no. 2, p. 71, 75, ill. 1930.
- 347 AMBROISE VOLLARD. J'édite les Fables de La Fontaine et je choisis Chagall comme illustrateur. Paris Galerie Bernheim-Jeune, 1930. Foreword to the exhibition catalogue, *La Fontaine par Chagall* (exhib. 917). For German text, see bibl. 327.
- 348 CHRISTIAN ZERVOS. Les Fables de La Fontaine (Exposition Galerie Bernheim-Jeune). *Cahiers d'Art*, Paris, 5, no. 1, p. 52-53, 1930.
- 1931
- 349 RAFAEL ALBERTI. Paris-Chagall. *El Sol*, Madrid, August 2, 1931.
- 350 RENÉ BAROTTE. Marc Chagall. *L'Homme libre*, Paris, June 29, 1931.
- 351 J. E. BLANCHE. Les arts plastiques. Paris, Ed. de France, 1931. p. 312-313, 325-326.
- 352 BLAISE CENDRARS. Aujourd'hui. Paris, Bernard Grasset, 1931. p. 133-134. Text dated April 1912.
- 353 A. CORNETTE. Marc Chagall. *Les Beaux-Arts*, Brussels, ill., April 10, 1931.
- 354 ALBERT DREYFUS. Der Maler Marc Chagall. *Deutsche Kunst und Dekoration*, Darmstadt, no. 67, p. 356-370, March 1931.
- 355 JAN ENGELMAN. Torso. *De Gemeenschap*, Utrecht, p. 60-62, 1931.
- 356 JEAN GIROU. Marc Chagall. Le rêve coloré de Marc Chagall. *Aesculape*, Paris, no. 22, ill., April 1931.
- 357 JEAN GIROU. Marc Chagall, citoyen de Limoux. *Sud Magazine*, Marseille, March 16, 1931. - Reprinted in bibl. 417.
- 358 JOSEPH GOMPERS. Tentoonstelling Marc Chagall. *De Vrijdagavond*, Amsterdam, no. 13, p. 199-202, March 18, 1931.
- 359 W. J. DE GRUYTER. Marc Chagall. *Het Vaderland*, Amsterdam, February 1931.
- 360 H. HEILMAIER. Marc Chagall. *Deutsch-Französische Rundschau*, Berlin, p. 63-67, November 1931.
- 361 MADELEINE ISRAEL. Exposition Chagall (Galerie Le Portique). *Univers Israélite*, Paris, July 31, 1931. Includes statement. See exhib. 922.
- 362 JOSEPH MIL. Marc Chagall en Palestine. *Appui français*, Paris, October 1, 1931. Interview. See bibl. 36.
- 363 ANDRÉ DE RIDDER. Marc Chagall. *Op de Hoogte*, Haarlem, p. 129-131, 1931.
- 364 RENÉ SCHWOB. Chagall et l'âme juive. Paris, Ed. Roberto A. Corrêa, 1931. 135 p., ill. 65 copies with 2 original etchings. See bibl. 119.
- 365 LADISLAS SZECZI. Marc Chagall. *Kunst und Künstler*, Berlin, p. 324-339, ill., September 1931. Includes statements by Chagall.
- 366 FRITZ VANDERPYL. Peintres de mon époque. Paris, Ed. Stock, 1931. p. 181-188.
- 367 ZALOZEZKI. Marc Chagall. (Polish text). *Samostrynaja Dumka*, Chernovtsy, p. 356-370, 1931.
- 368 S. ZEMACH. Chagall. (Hebrew text). *Moqunayim*, Tel Aviv, 2, no. 45, p. 1-2, March 2, 1931.
- 369 CHRISTIAN ZERVOS. Chagall (Exposition Le Portique). *Cahiers d'Art*, Paris 6, no. 7-8, p. 348-349, ill., 1931. See exhib. 922.
- 1932
- 370 PIERRE COURTHION. Marc Chagall. *Les Nouvelles Littéraires*, Paris, p. 7, April 30, 1932.
- 371 HAROLD FRANKLIN. Marc Chagall, a wild beast of art. *Jewish Layman*, Cincinnati, 7, no. 2, p. 3, October 1932. Includes interview.
- 372 W. J. DE GRUYTER. Marc Chagall in den Kunsthandel Esher Surrey, Den Haag. *Elseviers Geïllustreerd Maandschrift*, Amsterdam, 83, p. 290-294, ill., April 1932.
- 373 ANDRÉ SPIRE. Marc Chagall. *L'Appui français*, Paris, July-August and September-October 1932.
- 374 DEBORAH VOGEL. Marc Chagall. *Yudisk Tidskrift*, Stockholm, no. 4, p. 119-122, ill., May-June 1932.
- 1933
- 375 P. DU COLOMBIER and ROLAND MANUEL. Tableau du xx^e siècle: Les arts. Paris, Denoël et Steel, 1933. p. 114-115.
- 376 GUIDO LUDOVICO LUZZATTO. Notes sur Chagall à l'occasion de l'exposition Chagall à la Kunsthalle de Bâle. *Revue juive de Genève*, Geneva, 2, no. 2, p. 81-83, November 3, 1933. See exhib. 926.
- 377 ANDRÉ DE RIDDER. Marc Chagall. *Les Beaux-Arts*, Brussels, December 22, 1933.
- 378 GILLES DE LA TOURETTE. Marc Chagall. *L'Architecture d'aujourd'hui*, Paris, no. 6, p. 81-82, 1933.
- 379 WLADIMIR WEIDLE. Notes on Chagall. (Russian text). *Tschisla*, Paris, 9, p. 186-187, ill., 1933.
- 1934
- 380 GERMAIN BAZIN. En marge du réel: Marc Chagall. *Amour de l'Art*, Paris, no. 15, p. 321-324, March 1934.
- 381 ALEKSANDR BENOIS. The return to subject matter. (Russian text). *Posledniia Novosti*, Paris, January 20, 1934.
- 382 RAYMOND COGNAT. Visite d'atelier: Marc Chagall. *Beaux-Arts*, Paris, n. s. 73, no. 56, January 26, 1934.

- 383 ABRAHAM EFROSS. Chagall. In: *La grande Encyclopédie*. LXI. Paris, 1934. p. 787-788.
- 384 BENJAMIN FONDANE. Marc Chagall. *Cahiers juifs*, Paris, no. 9, p. 266-272, April-May, 1934.
- 385 GOTTHARD JEDLIKA. Begegnung mit Chagall. *Neue Zürcher Zeitung*, Zurich, February 14, 1934.
- 386 JACQUES LASSAIGNE. Marc Chagall, peintre biblique. *Sept*, Juvisy, October 26, 1934.
- 387 FERNAND MARC. Marc Chagall. Paris, Ed. Gravitations, 1934. Poem.
- 388 JACQUES MARITAIN. Eaux-fortes de Chagall pour la Bible. *Cahiers d'Art*, Paris, no. 4, p. 84-92, ill., 1934.

1935

- 389 A. DEITSCH. The ways of GOSET. (Russian text). *Teatralnaja Decada*, Moscow, no. 5, 1935.
- 390 A. M. HAMMACHER. Marc Chagall. Antwerp, Ed. de Spieghel, 1935. 8 p. plus 8 pl.
- 391 RENÉ HUYGHE. Histoire de l'Art contemporain: La peinture. Paris, Alcan, 1935. Includes bibliography and essay by Germain Bazin.
- 392 S. MARGOLIN. The painter and the theater. The representations of GOSET. (Russian text). *Teatralnaja Decada*, Moscow, no. 5, 1935.
- 393 J. ALFRED SCHWOB. Un tableau de Chagall. *Chalom*, Paris, 14, no. 87, p. 7, January 9, 1935.

1936

- 394 ALFRED H. BARR, JR. Fantastic art, dada, surrealism. New York, Museum of Modern Art, 1936. p. 114-116, 259. Also exhibition catalogue. See exhib. 934.
- 395 ALEKSANDR BENOIS. Exhibition of the instinctualists: Exhibition Galerie Beaux-Arts, Paris. (Russian text). *Poslednija Novosti*, Paris, January 4, 1936.
- 396 CLARENCE JOSEPH BULLIET. The significant moderns and their pictures. New York, Covici-Friede, 1936. p. 77-80, ill.
- 397 AMBROISE VOLLARD. Recollections of a picture dealer. Boston, Little, Brown, 1936, p. 261, ill. - French edition: Paris, Albin Michel, 1937. p. 316, 1 pl. - German edition: Berlin, Ullstein-Verlag, 1957.
- 398 ALEXANDER WATT. Notes from Paris. (Exhibition *Les peintres instinctifs*, Galerie Beaux-Arts, Paris). *Apollo*, London, 23, no. 134, p. 105-108, February 1936.
- 399 MONROE WHEELER. Modern painters and sculptors as illustrators. New York, Museum of Modern Art, 1936. p. 18, 56, 57, 59, 99, ill. 2nd edition, 1938; revised edition, 1946.

1937

- 400 CHAIM ARONSON. Marc Chagall. (Yiddish text). *Die Zukunft*, New York, December 1937.
- 401 R. ESCOLIER. La peinture française au xx^e siècle. Paris, Ed. Floury, 1937. p. 135.
- 402 GILLES F. DE LA TOURETTE. La peinture française contemporaine. Paris, Librairie des Arts Décoratifs, 1937. p. 9-10.
- 403 HEINZ POLITZER. Marc Chagall; Versuch über eine Gemeinschaft europäischer und jüdischer Kunst. *Jüdischer Almanach*. Prague, Selbstwehr, 1937.
- 404 WLADIMIR WEIDLE. Notes sur Chagall. *Le Point*, Colmar, 2, no. 5, p. 208-212, ill., November 1937.
- 405 WOLFGANG WILLRICH. Säuberung des Kunsttempels; eine kunstpolitische Kampfschrift zur Gesundung deutscher Kunst

im Geiste nordischer Art. Munich, Verlag J. F. Lehmann, 1937. p. 87-88. Nazi pamphlet.

1938

- 406 J. BIELINKY. Marc Chagall à l'exposition d'art sacré moderne. *Terre retrouvée*, Paris, no. 6, p. 5, ill., December 15, 1938.
- 407 PAUL FIERENS. Marc Chagall, peintre du bonheur. *Les Beaux-Arts*, Brussels, no. 28, p. 14-16, ill., January 14, 1938.
- 408 LUC HAESAERTS. Marc Chagall. *Combat*, Brussels, ill., January 29, 1938.
- 409 O. LUBOMIRSKY. Michoels. (Russian text). Moscow, Iskustovo, 1938. p. 17-18, 34, 42, 105.
- 410 GEORGES MARLIER. Chagall et nous. *Nation Belge*, Brussels, ill., February, 1, 1938.
- 411 EVA H. PATAI. Marc Chagall parisi müttermeben. *Mult. es Jörö*, Budapest, June 1938.
- 412 STÉPHANE REY. Marc Chagall. *XX^eme Siècle*, Brussels, February 6, 1938.
- 413 MARCEL SCHMITZ. Chagall Enchanteur. *Collection*, Brussels, January 1938.
- 414 L. THOMAS. Marc Chagall. *Le Cri du jour*, Paris, February 2, 1938.
- 415 CHRISTIAN ZERVOS. Histoire de l'Art contemporain. Paris, Ed. Cahiers d'Art, 1938. p. 341-350, ill.

1939

- 416 SHELDON CHENEY. A Primer of Modern Art. New York, Tudor, 1939. p. 206-207.
- 417 JEAN GIROU. Peintres du Midi. Paris, Ed. Floury, 1939. p. 133-139, ill., "Marc Chagall, citoyen de Limoux." - Reprinted from bibl. 357.
- 418 CLAUDE TERRASSE. La peinture française au xx^e siècle. Paris, Ed. Hyperion, 1939, p. 30.
- 419 TRISTAN TZARA. Marc Chagall. *Cahiers d'Art*, Paris, 14, no. 5-10, p. 148-149, ill. 1939. Text dated 1921.
- 420 CHRISTIAN ZERVOS. De la nécessité d'une importante exposition des peintures de Chagall. *Cahiers d'Art*, Paris, no. 5-10, p. 146, 147, ill., 1939.

1940

- 421 AUDIBERTI. Marc Chagall. Poème. *Nouvelle Revue Française*, Paris, 28, p. 714-715, May 1, 1940.
- 422 ALEKSANDR BENOIS. Chagall Exhibition (Galerie Mai). (Russian text). *Poslodnija Novosti*, Paris, February 3, 1940. See exhib. 943. - Portion translated into French in: *Cahiers d'Art*, 15, no. 1-2, p. 33, 1940.
- 423 OSSIP BESKIN. Painting and graphic art in Byelorussia. (Russian text). *Iskustvo*, Leningrad, no. 6, p. 43, 1940.
- 424 JEAN CASSOU. Marc Chagall. *Courrier de l'Etudiant aux armées*, Paris, March 1-15, 1940.
- 425 MAURICE GAGNON. Peinture moderne. Montreal, Ed. Valiquette, 1940. p. 170-171.
- 426 ANDRÉ LHOÏE. Exposition Chagall. (Galerie Mai). *Nouvelle Revue Française*, Paris, no. 28, p. 416-419, March 1, 1940. See exhib. 943.
- 427 MAX OSBORN. L'Art fantastique de Chagall. *De Telegraaf*, Amsterdam, March 5, 1940.
- 428 ANDRÉ SPIRE. Marc Chagall, Artist. *Opinion*, New York, April 1940.
- 429 REGINALD H. WILENSKI. Modern French painters. New York, Reynal & Hitchcock, 1940. p. 207, 261, 366, and passim.

1941

- 430 R. F. CHAGALL punch: Russia with a dash of Paris. *Art News*, New York, 40, ill., December 1, 1941.
- 431 EMILY GENAUER. Five paintings by Surrealist. *New York World Telegram*, November 29, 1941.
- 432 H. MCBRIDE. The Chagall paintings. *New York Sun*, November 28, 1941.

1942

- 433 RAYMOND ABEL. An interview with Marc Chagall. *The League*, New York, no. 1, April 1942.
- 434 MANNY FARBER. Revolution exhibited at Pierre Matisse gallery. *Magazine of Art*, New York, 35, ill., November 1942.
- 435 M. FRASER. Marc Chagall. *New Republic*, New York, November 9, 1942.
- 436 ROSAMUND FROST. Contemporary art. New York, Crown, 1942. Ill. and biographical note.
- 437 MICHEL GEORGES-MICHEL. Peintres, sculpteurs que j'ai connus 1900-1942. New York, Brentano's, 1942.
- 438 JACQUES GUENNE. Marc Chagall. *L'Art vivant*, Paris, no. 72, 1942.
- 439 PEGGY GUGGENHEIM. Art of this century. New York, Art of This Century, 1942. p. 46, ill. Includes statement by Chagall.
- 440 Chagall designs his first ballet - Aleko. *Harper's Bazaar*, New York, October 1942.
- 441 E. A. JEWELL. Marc Chagall. *New York Times*, October 18, 1942.
- 442 FELIX KRAUS. Marc Chagall sonador. *Norte*, Mexico, 3, no. 1, p. 26-27, ill., 1942.
- 443 LOUIS LOZOWICK. Marc Chagall. *Jewish Survey*, 1, no. 8, p. 16-17, ill., January 1942.
- 444 H. MCBRIDE. Marc Chagall. *New York Sun*, October 16, 1942.
- 445 M. ONTANON. Marc Chagall prepara un ballet (Aleko). *Hoy*, Mexico, no. 289, 1942.
- 446 J. PAYRO. Pintura moderna. Buenos Aires, Ed. Poseidon, 1942. p. 204-206, ill.
- 447 RENATO POGGIOLI. Marc Chagall. *Decision*, New York, 3, no. 1-2, p. 63-65, ill., January-February 1942.
- 448 B. SCHATZ. Marc Chagall. *Jewish Layman*, Cincinnati, 16, no. 5, p. 6-8, ill., January 1942.

1943

- 449 EMILY GENAUER. Marc Chagall. *New York World Telegram*, November 6, 1943.
- 450 JACQUES MARITAIN. Art and poetry. New York, Philosophical Library, 1943. p. 17-21. Text dated 1923. - Portion published in *Cahiers d'Art*, Paris, no. 4, 1934.
- 451 RAISSA MARITAIN. Marc Chagall. New York, Ed. de la Maison française, 1943. 50 p., 7 pl. Includes poem dedicated to Chagall, reprinted in bibl. 525.
- 452 ARYEH NAVON and LEAH GOLDBERG. The Jewish village in the painting of Marc Chagall. (Hebrew text). Tel Aviv, Sifriath Poalim, 1943. 8 p., 34 ill. (1 col. pl.), and illustrated cover.
- 453 G. G. PAULDING. Marc Chagall. *Liturgical Arts*, Concord, New Hampshire, no. 3, p. 66-67, May 7, 1943.

1944

- 454 MICHEL GEORGES-MICHEL. Les grandes époques de la peinture moderne. New York-Paris, Brentano, 1944.
- 455 RAMON GOMEZ DE LA SERNA. Pintura voladora. *Saber Vivir*, Buenos Aires, no. 5, p. 22-24, 52, December 1944.

- 456 SIDNEY JANIS. Abstract and surrealist art in America. New York, Reynal & Hitchcock, 1944.
- 457 UNA E. JOHNSON. Ambroise Vollard, éditeur. New York, Wittenborn, 1944. p. 71-74, ill.
- 458 ISAAC KLOOMOK. Chagall. *New Life*, New York, June 1944.
- 459 HENRY MILLER. Semblance of a devoted past. Berkeley, Bern Porter, 1944. p. 23.
- 460 GEORG SCHMIDT. Le merveilleux dans l'art de Marc Chagall. *Labyrinthe*, Geneva, no. 2, ill., December 15, 1944. - Reprinted in: bibl. 536 and 596.
- 461 JAMES JOHNSON SWEENEY. An interview with Marc Chagall. *Partisan Review*, New York, 11, no. 1, p. 88-93, Winter 1944. Portions reprinted in bibl. 471 and exhib. 1019.
- 462 L. VENTURI. Chagall. *Salient*, New York, no. 3, p. 10-13, December 1944.
- 463 LIONELLO VENTURI. Chagall chez Pierre Matisse. *Spectateur des Arts*, Paris, no. 1, p. 30-31, December 1944.

1945

- 464 GEORGE AMBERG. The artist and the ballet. *Dance Index*, New York, 4, no. 11, p. 188, 204, 1945.
- 465 RENÉ BAROTTE. Marc Chagall, peintre de l'amour. *Libération*, Paris, no. 969, October 24, 1945.
- 466 EJLER BILLE. Picasso, surréalisme, abstract kunst. . . . Copenhagen, Forlaget Helios, 1945. p. 102-112, 1 col. pl.
- 467 ANDRÉ BRETON. Le surréalisme et la peinture; suivi de genèse et perspective artistiques du surréalisme et de fragments inédits. New York, Brentano, 1945. p. 19.
- 468 BELLA CHAGALL. Brenendicke Licht. (Yiddish text). New York, Book League, Jewish People's Fraternal Order of the I.W.O., 1945. See bibl. 133-135.
- 469 BERNARD DORIVAL. Un peintre fantastique. *Les Nouvelles Littéraires*, Paris, October 25, 1945.
- 470 MICHEL GEORGES-MICHEL. Chef-d'oeuvres de peintres contemporains. New York, Ed. de la Maison Française, 1945.
- 471 ROBERT GOLDWATER and MARCO TREVES. Artists on art. New York, Pantheon Books, 1945. p. 432-434. Reprint of portion of bibl. 54.
- 472 GOTTHARD JEDLICKA. Begegnungen mit Künstlern der Gegenwart. 2nd edition. Erlangen, Rentsch Verlag, 1945. p. 185-196, portrait.
- 473 E. LANGUI. Nieuw werk door Marc Chagall in de USA geschapen. *Zondagspost*, Brussels, no. 4, 1945.
- 474 HAROLD ROSENBERG. Marc Chagall. Jewish modernist master. *Jewish Frontier*, New York, April 1945.
- 475 LIONELLO VENTURI. Marc Chagall. New York, Pierre Matisse, 1945. 55 p., 64 pl. Includes bibliography. See bibl. 136. - Italian edition: Milan, Edizione del Milione, 1950. - French edition: Lausanne, Skira, 1956.
- 476 LIONELLO VENTURI. Painting and painters; how to look at pictures from Giotto to Chagall. New York, Scribner's, 1945. p. 230-232, ill.

1946

- 477 GEORGE AMBERG. Art in modern ballet. New York, Pantheon, 1946. p. 22, 23-32.
- 478 MICHAEL AYRTON. Chagall as a book-illustrator. *Signature*, London, no. 2, p. 31-36, ill., November 1946.
- 479 REAL BENOIT. Visite à Marc Chagall. *Revue Dominicaine*, Montreal, January 1946.

- 480 JEAN CASSOU. La Bible de Chagall. *Art et Style*, Paris, April 1, 1946.
- 481 DENIS CHEVALIER. Salut à Chagall. *Droit et Liberté*, Paris, June 26, 1946.
- 482 BERNARD DORIVAL. Les étapes de la peinture française contemporaine. III. Paris, Ed. Gallimard, 1946. p. 205-207.
- 483 PAUL ELUARD. A Marc Chagall, Poème. In: *Le dur désir de durer*. . . . Paris, Ed. A. Bordas, 1946. See bibl. 518.
- 484 PAUL ELUARD. Chagall. Poème. *Poésie* 46, Paris, no. 29, p. 25-27, 2 pl., January 1946. - Reprinted in: bibl. 500, 518, and 527.
- 485 A. M. FRANKFURTER. Marc Chagall. *Art News*, May 1946.
- 486 WALDEMAR GEORGE. Chagall, le peintre volant. *Elites françaises*, Paris, no. 7, p. 36, April 1946.
- 487 ISRAEL KNOX. A world illuminated by lighted candles. "Brennendicke Licht" by Bella Chagall. . . . *The Reconstructionist*, New York, no. 18, January 25, 1946.
- 488 KATHERINE KUH. Marc Chagall. *Chicago Art Institute Bulletin*, 40, no. 7, p. 86-92, ill., December 1946.
- 489 AARON KURTZ. Marc Chagall. (Hebrew text). New York, Aaron Kurtz, 1946.
- 490 JEAN LEYMARIE. Marc Chagall parmi nous. *Amour de l'Art*, Paris, 1946.
- 491 H. MCBRIDE. Marc Chagall. *New York Sun*, February 23, 1946.
- 492 GASTON POULAIN. Les grands exilés de l'école de Paris, Marc Chagall. *La Dépêche de Paris*, Paris, July 26, 1946.
- 493 DANIEL SCHNEIDER. A psychoanalytic approach to the painting of Marc Chagall. *College Art Journal*, New York, 6, no. 2, p. 115-124, ill., Winter 1946.
- 494 CARL O. SCHNIEWIND. The prints of Marc Chagall. Published in bibl. 495.
- 495 JAMES JOHNSON SWEENEY. Marc Chagall. New York, Museum of Modern Art, 1946. 102 p., ill. Includes 2 poems by Blaise Cendrars, "Portrait," and "Studio," translated by John Dos Passos (bibl. 186), p. 18, 22-24; text by Carl O. Schniewind: The prints of Marc Chagall, p. 72-76; and bibliography by Hannah B. Muller. See exhib. 968.
- 496 JAMES JOHNSON SWEENEY. Marc Chagall. *Museum of Modern Art Bulletin*, New York, 13, no. 4-5, ill., 1946.
- 497 ANDRÉ WARNOD. Chagall est rentré à Paris. *Arts*, Paris, July 19, 1946.
- 498 ALFRED WERNER. Marc Chagall, painter of love. *Free World*, New York, 11, no. 4, p. 42-46, ill., April 1946.
- 1947
- 499 JEAN CASSOU. Marc Chagall au Musée d'Art Moderne. *Arts*, Paris, no. 136, October 17, 1947. See exhib. 976.
- 499a BELLA CHAGALL. Dic ershte Bagegenish. (Yiddish text). New York, Book League, Jewish People's Fraternal Order of the I.W.O., 1947. See bibl. 59, 140.
- 500 LÉON DEGAND. Chagall. Peintures 1942-1945. Poème de Paul Eluard. Paris, Editions du Chêne, 1947. 8 p., 16 col. pl. - The poem by Eluard reprinted from bibl. 484. English edition: London, Lindsay Drummond, 1947.
- 501 LÉON DEGAND. Peintres oubliés. *Le Soir*, Brussels, November 4, 1947.
- 502 BERNARD DORIVAL. Chagall au Musée d'Art Moderne. *Les Nouvelles Littéraires*, Paris, November 25, 1947.
- 503 WALDEMAR GEORGE. Près de New York dans une maison sans eau ni électricité. Chagall évoque sur ses toiles le terroir slave. *Le Figaro Littéraire*, Paris, August 2, 1947.
- 504 WALDEMAR GEORGE. Le triomphe de Chagall. *Ce Matin*, Paris, October 23, 1947.
- 505 MICHEL GEORGES-MICHEL. Chagall - juif et chrétien. *L'Ordre nouveau*, Paris, October 26, 1947.
- 506 HENRI HERTZ. Marc Chagall au Musée d'Art Moderne. *La Nouvelle Renaissance*, Paris, 1947.
- 507 JACQUES LASSAIGNE. Marc Chagall. *Panorama des Arts*, Paris, Ed. Somogy, 1947.
- 508 JACQUES LASSAIGNE. Visite à l'exposition Chagall. *Arts*, Paris, November 1947.
- 509 FERNANDO PUMA. Modern art looks ahead. New York, Beechhurst Press, 1947.
- 510 MAURICE RAYNAL. Peintres du xx^e siècle. Geneva, Skira, 1947.
- 1948
- 511 BRUNO ALFIERI. La fattoria di Chagall. *Camene*, Catania, n. s. 2nd year, no. 11, 1948.
- 512 MICHAEL AYRTON. Chagall. With notes by the artist. (The Faber Gallery). 24 p., ill. (9 col. pl.). London, Faber & Faber, 1948. - Hebrew edition: Tel Aviv, Mikro-Studio, 1950. - French edition: Paris, F. Nathan, in the collection *Maîtres de la couleur*, 1953.
- 513 MICHAEL AYRTON. The art of Marc Chagall. *The Listener*, London, no. 994, February 12, 1948.
- 514 ALFRED H. BARR, JR. Painting and sculpture in the Museum of Modern Art. New York, Museum of Modern Art, 1948. p. 210-211, 303-304.
- 515 MAURICE CARR. Chagall in wonderland. *New Life*, New York, 2, January 1948.
- 516 JEAN CASSOU. Bella Chagall. *Les Lettres françaises*, Paris, July 20, 1948.
- 517 LUC DECAUNES. Adieu au magicien. *Cahiers du sud*, Marseilles, p. 1011-1014, 1948.
- 518 PAUL ELUARD. Voir. Poèmes-Peintures-Dessins. Geneva, Ed. des Trois Collines, 1948. p. 18-20, ill. Includes the poems dedicated to Chagall cited in bibl. 483, 484.
- 519 EMILY GENAUER. Best of art. New York, Doubleday & Co., 1948.
- 520 WALDEMAR GEORGE. Chagall graveur. *Le Courrier graphique*, Paris, 13, no. 34, p. 23-32, January-February 1948. Includes bibliography.
- 521 WALDEMAR GEORGE. Chagall à Orgeval. *Arts*, New York, no. 190, November 26, 1948.
- 522 C. HAMBLETT. The Man Who Started It All. *Illustrated*, London, p. 18-19, ill., February 21, 1948. On the occasion of the exhibition at the Tate Gallery. See exhib. 980.
- 522a C. HAMBLETT. Chagall and the Old Masters: Experts Praise and Condemn: Readers Join in the Fray. *Illustrated*, London, p. 16-17, ill., March 13, 1948. Letters, statements, and declarations for and against from critics, artists, connoisseurs, and readers resulting from bibl. 522.
- 523 AGNÈS HUMBERT. L'Exposition Marc Chagall. *Bulletin des Musées de France*, Paris, December 1948.
- 524 MAURICE JARDOT and KURT MARTIN. Les maîtres de la peinture française contemporaine. Baden-Baden, Woldemar Klein, 1948. 6 col. pl. Catalogue of Freiburg/Breisgau exhibition, 1947 (exhib. 972). Includes text by Georg Schmidt: Le merveilleux dans l'art de Marc Chagall. p. 40-41 (bibl. 460). German edition:

- Die Meister französischer Malerei der Gegenwart, Baden-Baden, Woldemar Klein, 1948.
- 525 JACQUES LASSAIGNE. Chagall's Radierungen. *Graphis*, Zurich, 4, no. 23, p. 206-215, ill., 1948.
- 526 RAÏSSA MARITAIN. Chagall ou l'orage enchanté. Geneva, Ed. des Trois Collines, 1948. 196 p., ill. Includes poem dedicated to Chagall, p. 29-34, reprinted from bibl. 451.
- 527 HENRY MILLER. The Foot of the Ladder. New York, Duell, Sloan and Pearce, 1948.
- 528 ALBERTO MORAVIA. Marc Chagall. *Occident*, Paris, January 1948, ill. (3 col. pl.). Includes poem by Paul Eluard, reprinted from bibl. 484.
- 529 EMMANUEL RAIS. A propos de Chagall. *Quand-Même*, Paris, January 1948.
- 530 GIULIA VERONESI. Chagall. *Emporium*, Bergamo, July-August 1948.
- 531 N. A. D. WALLIS. Art of Marc Chagall. *Royal Society of Arts, Journal*. London, 96, February 13, 1948.
- 1949
- 532 UMBRO APOLLONIO. Chagall. Venice, Ed. Alfieri, 1949. 23 p., 42 pl.
- 533 MARCEL ARLAND. Chronique de la peinture moderne. Paris, Ed. Roberto A. Corrêa, 1949. p. 135-144, 1 pl.
- 534 RENÉ BEN SUSSAN. The work of Marc Chagall in portfolio or book form (published and in progress). *Signature*, London, n. s., no. 2. p. 37-46, pl., November 1949.
- 535 JUAN EDUARDO CIRLOT. Igor Strawinsky. Barcelona, Ed. G. Gili, 1949.
- 536 KATIA GRANOFF. Histoire d'une galerie. Paris, Katia Granoff, 1949. p. 14-16, ill.
- 537 WILLY MAYWALD. Artistes chez eux. Paris, Ed. de l'Art d'aujourd'hui, 1949. Photographs.
- 538 HANS NAEF. 1001 Nacht; Besuch bei Marc Chagall. *Du*, Zurich, September 1949.
- 539 ROBERTO SALVINI. Guida dell'Arte Moderna. Florence, Ed. L'Arco, 1949.
- 540 GUALTERI DI SAN LAZZARO. Painting in France, 1895-1945. London, Harville, 1949, p. 103-104, 117, 124, ill.
- 541 DAVID WARING. Chagall's etchings. *Art News and Review*, New York, 1, no. 10. June 18, 1949.
- 1950
- 542 MAURICE CARR. Marc Chagall The Younger. *Jewish Chronicle*, London, June 16, 1950.
- 543 JEAN CASSOU. La Salle Chagall. *Musées des France*, Paris, no. 4, p. 87-89, May 1950.
- 544 RAYMOND COGNAT. De David à Picasso. Nice, Ed. La Diane Française, 1950.
- 545 JEAN DAMIEN. Marc Chagall. *Plaisir de France*, Paris, no. 152, p. 34-35, ill., August 1950.
- 546 Una sala Chagall al Museo d'arte moderna. *Emporium*, Bergamo, 112, 1950.
- 547 H. S. FRANCIS. Chagall's illustrations for the 1001 Nights. *Cleveland Museum Bulletin*, 37, ill., March 1950.
- 548 MAURICE RAYNAL et al. Histoire de la peinture moderne: Matisse-Munch-Rouault. Fauvisme et Expressionisme. Geneva, Skira, 1950. p. 15, 16, 122, 124.
- 549 MAURICE RAYNAL et al. Histoire de la peinture moderne: De Picasso au Surréalisme. Geneva, Skira, 1950. p. 9 passim, 38, 101 passim, 126, 150, 170 passim, ill.
- 550 JOSEPH P. HODIN. Marc Chagall. *The Month*, London, April 1950. - Reprinted in: *Werk*, Winterthur, no. 5, May 1950. - *Les Arts plastiques*, Brussels, no. 2, Autumn 1950.
- 551 RENÉ HUYGHE. Les songes de Chagall, in: Robert Rey. Estampes. Paris-Nice-New York, Ed. de l'Image littéraire, 1950. See bibl. 147.
- 552 JACQUES LASSAIGNE. L'Apport de Chagall à l'art de Paris *Evidences*, Paris, no. 8, ill., February 1950.
- 553 RAÏSSA MARITAIN. Marc Chagall. *L'Art sacré*, Paris, no. 11-12, July-August 1950.
- 554 P. MORNAND and R. THOME. Vingt artistes du livre. Paris, Le Courrier graphique, 1950.
- 555 MARIA NETTER. Bildnis meiner Braut in schwarzen Handschuhen. Neuerwerbungen der Öffentlichen Kunstsammlung Basel. *Werk*, Winterthur, 37, 1950.
- 556 MARCEL POBÉ. Marc Chagall, der Maler mit dem vollen Herzen. *Sie und Er*, Zofingen, no. 49, p. 22-23, 41, ill., December 8, 1950.
- 557 PETER J. POLLACK. Chagall and De Chirico: quick and dead. *Art Digest*, New York, January 1950.
- 558 MICHEL RAGON. Marc Chagall, peintre de l'amour heureux. - Chagall et Charlot. *NEF*, Paris, p. 42-47, 48, Christmas number, 1950.
- 559 LIONELLO VENTURI. Pour comprendre la peinture: De Giotto à Chagall. Paris, Ed. Albin Michel, 1950. p. 194-198. - German edition: Vienna, 1951. - English edition: bibl. 476.
- 560 LIONELLO VENTURI. Chagall et Les Ames mortes. *Derrière le miroir*, Paris, no. 27-28, p. 7-8, 1950.
- 561 JEAN WAHL. Chagall Marc. *Derrière le miroir*, Paris, no. 27-28, p. 2, 9, 1950.
- 562 Wanderer. Marc Chagall. *Time*, New York, 55, p. 76-77, ill., April 3, 1950.
- 563 ALFRED WERNER. Marc Chagall. *Forum*, Chicago, 9, no. 1, 1950.
- 564 HERTA WESCHER. Reisen in Traum und Wirklichkeit. *Inspiré*, Basel, no. 11, p. 34-35, ill., March 1950.
- 1951
- 565 ALEXANDRE ALEXANDRE. Besuch bei Marc Chagall. *Hakidmah*, Tel Aviv, June 15, 1951.
- 566 BERNARD CHAMPIGNEULLE. Des fastes byzantins de Ravenne aux mosaïques d'Audincourt. *France-Illustration*, Paris, no. 320, p. 5-12, ill., December 1, 1951.
- 567 CHARLES ESTIENNE. Chagall. Paris, Ed. Aimery Somogy. 1951. 10 p., 96 pl. Texts in French and in English. - Also editions in Hebrew and in Spanish.
- 568 HANNS TH. FLEMMING. Revolutionär und Träumer. Begegnung mit Chagall. *Süddeutsche Zeitung*, Munich, no. 138, June 19, 1951.
- 569 MANUEL GASSER. Marc Chagall. *Die Weltwoche*. Zurich, January 5, 1951.
- 570 CLAIRE GILLES-GUILBERT. Marc Chagall, Pintor Psíquico. *Correio da Manhã*, São Paulo, October 7, 1951.
- 571 JEAN GRENIER. Esprit de la peinture contemporaine. Suivi de quelques études sur Braque, Chagall, Lhote. Lausanne, Ed. Vineta, 1951. p. 47-64.
- 572 ERNST HAUSER. Marc Chagall. *Schaffhauser Nachrichten*, Schaffhausen, January 13, 1951.
- 573 KARL JAKOB HIRSCH. Marc Chagall. *Die Kunst und das Schöne Heim*, Munich, 50, 1951.
- 574 AVRAM KAMPF. Marc Chagall. *The Student Zionist*, New York, ill., February 1951.

- 575 ISAAC KLOOMOK. Marc Chagall, his life and work. New York, Philosophical Library, 1951. 120 p., ill.
- 576 ANDRÉ KUENZI. Marc Chagall-le peintre poète et magicien. *Gazette de Lausanne*, Lausanne, no. 53. March 3-4, 1951.
- 577 ERNEST NAMENYI. Marc Chagall. *L'Art sacré*, Paris, no. 8, July 1951.
- 578 M. NARKISS. L'exposition Marc Chagall, avec une lettre de Marc Chagall. *Bulletin d'Information Sioniste*, Paris, no. 18, June 8, 1951.
- 579 GEORG SCHMIDT. Einige Neuerwerbungen des Kunstmuseums Basel. *Schweizer Museen*, no. 7, 1951.
- 1952
- 580 MICHEL D'ALAYER. Visite d'atelier. *Arts*, Paris, December 4, 1952.
- 581 PAOLO D'ANCONA. Modigliani, Chagall, Soutine, Pascin: Aspetti dell'espressionismo. Milan, Ed. del Milione, 1952. p. 29-47, 10 col. pl. - English edition: 1953.
- 582 GISELE D'ASSAILLY. Visite à Chagall. *Le Figaro Littéraire*, Paris, March 1, 1952. Includes interview.
- 583 GASTON BACHELARD. La Lumière des origines. *Derrière le miroir*, Paris, no. 44-45, p. 2, 3, 1952.
- 584 GASTON BACHELARD. Les Fables et Chagall ou la lumière des origines. *Arts*, Paris, March 28, 1952.
- 585 BARNETT CONLAN. Chagall shows his new ceramics. *Daily Mail*, Paris, March 26, 1952.
- 586 JEAN DAGRON. Chagall et la province niçoise. *Nice-Matin*, Nice, February 9, 1952. - Reprinted in exhib. 1020.
- 587 JEAN DAGRON. Marc Chagall. Retour de Grèce. *Nice-Matin*, October 30, 1952.
- 588 FRANK ELGAR. Les Fables de La Fontaine. *Carrefour*, Paris, April 2, 1952.
- 589 CHARLES ESTIENNE. Chagall. *France-Observateur*, Paris, no. 98, March 27, 1952.
- 590 WALDEMAR GEORGE. Chagall et la terre retrouvée. *Art et Industrie*, Paris, no. 23, p. 32-33, 1952.
- 592 JOSEPH P. HODIN. Jag Foredrar Karleken och Optimismen. *Paletten*, Göteborg, no. 2, 1952.
- 593 JACQUES LASSAIGNE. Marc Chagall. (Les trésors de la peinture française). Geneva, Skira, 1952. 4 p., 10 col. pl. Includes biographical notes and biography.
- 594 Painter into potter. Marc Chagall adapts his fantasies to decorative ceramic plates. *Life*, New York, 33, no. 14, p. 98-100, ill. (col.), October 6, 1952.
- 595 R. SADOU. Marc Chagall chez lui. *Pour l'Art*, Lausanne, no. 19, July-August 1952.
- 596 GEORG SCHMIDT. Chagall. Le merveilleux dans l'art de Marc Chagall. Paris, Fernand Hazan, 1952. 12 p., 20 pl. - Text reprinted from bibl. 460.
- 597 PAUL FERDINAND SCHMIDT. Geschichte der modernen Malerei. Stuttgart, Kohlhammer Verlag, 1952. p. 233-236, ill.
- 598 W. SULSER. Zeitgenössische Bibel-Illustrationen. *Graphis*, Zurich, 8, 1952.
- 599 AMBROISE VOLLARD. J'édition les Fables de La Fontaine et je choisis Chagall comme illustrateur. *Derrière le miroir*, Paris, no. 44-45, p. 6-7, 1952. See bibl. 327, 347, exhib. 917, 919.
- 600 CHRISTIAN ZERVOS. *Cahiers d'Art*, Paris, no. 1, p. 11, 5 repr., July 1952.
- 1953
- 601 GEORGE AMBERG. 20th century ballet design. *Everyday Art Quarterly*, Minneapolis, no. 26, ill., 1953.
- 602 ERNST BEER. Marc Chagall-Ausstellung in der Albertina. *Geistiges Frankreich*, Vienna, February 9, 1953.
- 603 LUIGI CARLUCCIO. Chagall e la fantasia del teatro. *Il Dramma*, Turin, no. 183, p. 39-44, ill., June 15, 1953.
- 604 YVAN CHRIST. Chagall. Dessins. (Dessins de grand-maitres peintres, 6). Paris, Edition des Deux Mondes, 1953. 15 p., 80 pl.
- 605 WILL GROHMANN. Bildende Kunst und Architektur. (Zwischen den beiden Kriegen, III). Berlin, Suhrkamp Verlag, 1953. p. 182-185, ill.
- 606 FELIX H. MAN. 150 years of artists lithographs (1803-1953). London, William Heinemann, 1953. p. 51, 100-101, ill.
- 607 BERNARD S. MYERS. 50 great artists. New York, Bantam Books, 1953.
- 608 MAURICE RAYNAL. La peinture moderne. Geneva, Skira, 1953. p. 160-161, 286-287, col. pl.
- 609 SUZANNE TENAND. Gogol et Chagall, poètes d'une même terre. *Corps Diplomatique*, Paris, July 1953.
- 610 JULES-RENÉ THOME. Marc Chagall. *Le Courrier graphique*, Paris, no. 64, March-April 1953.
- 1954
- 611 MARCEL ARLAND. Et la peinture... n'est plus rien d'autre qu'une façon d'aimer. *Derrière le miroir*, Paris, no. 66-68, p. 2-3, 5, 7, 9, 1954.
- 612 Donkeys in the sky. *Time*, New York, 63, p. 82-83, ill., June 21, 1954.
- 613 J. A. CARTIER. Paris vu par Chagall. *Combat*, Paris, June 15, 1954.
- 614 ANDRÉ CHASTEL. Le bouquet parisien de Chagall. *Le Monde*, Paris, June 15, p. 3, 1954.
- 615 RAYMOND COGNAT. Réalisme et surréalisme. *Le Messager d'Athènes*, Athens, October 29, 1954.
- 616 CHARLES ESTIENNE. Qui est moderne? *France-Observateur*, Paris, no. 214, June 17, 1954.
- 617 ALAIN JOUFFROY and MICHEL D'ALAYER. Chagall ré-invente Paris... *Beaux-Arts*, Paris, ill., June 16-22, 1954.
- 618 MAX LERNER. A visit with Marc Chagall. *New York Post*, August 11, 1954.
- 619 GEORGES LIMBOUR. Sous l'emblème du bouquet. *France-Observateur*, Paris, July 8, 1954.
- 620 FELIX H. MAN. Eight European artists. London, William Heinemann, 1954. ill.
- 621 JACQUES-FRANÇOIS MARTINEAU. Was machen Sie weiter? Unser Gespräch mit F. Léger und Marc Chagall. *Magnum*, Frankfurt/Main, 1, no. 3, 1954.
- 622 FRANZ MEYER. Picasso und Chagall. *Neue Zürcher Zeitung*, Zurich, June 30, 1954.
- 623 CLAUDE ROGER-MARX. L'enfer de Picasso et le ciel de Chagall. *Le Figaro Littéraire*, Paris, June 19, 1954.
- 624 GEORG SCHMIDT. Zehn Farblichtdrucke nach Gouachen von Marc Chagall. Ausgewählt und eingeleitet von Georg Schmidt, Basel, Holbein-Verlag, 1954. 14 p., 10 col. pl. - New edition: Basel, Phoebe Verlag, 1959. - American edition: Harry N. Abrams, 1961.
- 625 LIONELLO VENTURI. Paris de Marc Chagall. *Derrière le miroir*, Paris, no. 66-68, p. 11, 14, 16, 18, 20, 1954.
- 626 NELL WALDEN and LOTHAR SCHREYER. Der Sturm; Ein Erinnerungsbuch an Herwarth Walden und die Künstler aus den Sturm-Kreis. Baden-Baden, Woldemar Klein, 1954. 9 ill.
- 627 ALLYN WEISSTEIN. Iconography of Chagall. *Kenyon Review*, Ohio, 16, no. 1, p. 38-48, ill., Winter 1954.

1955

- 628 C. ARONSON. Marc Chagall. *Naje Presse*, Paris, December 31–January 2, 1955.
- 629 MICHAEL AYRTON. Marc Chagall. *Elegante Welt*. Düsseldorf, 44, no. 4, April 1955.
- 630 ALAIN BOSQUET. Entretien avec un fabuliste: Marc Chagall. *Combat*, Paris, April 13, 1955.
- 631 LOTHAR-GÜNTHER BUCHHEIM. Marc Chagall. Zwischen Traum und Tag. Zeichnungen von M. Chagall. Feldafing, Buchheim-Verlag, 1955. 12 p., 46 repr.
- 632 Dictionnaire de la peinture moderne. Paris, Hazan, 1955. p. 56–58. – Also English and German editions.
- 633 HANNS TH. FLEMMING. Malerei als Poesie. *Frankfurter Allgemeine Zeitung*, Frankfurt, no. 119, May 24, 1955.
- 634 WILL GROHMANN. Marc Chagall. *Der Tagesspiegel*, Berlin, June 4, 1955.
- 635 WERNER HAFTMANN. Malerei im 20. Jahrhundert. 2 vols. Munich, Prestel-Verlag, 1954–1955. p. 375–379, 489, 7 pl. (1 col.). – American edition: Frederick A. Praeger, 1960.
- 636 NIELS VON HOLST. Der Weg der modernen Kunst. Vom Abbild zum Sinnbild–Documenta–Europäische Kunst von 1905–1955 in Kassel. *Badische Neueste Nachrichten*, Karlsruhe, July 23, 1955.
- 637 ALEXANDER LIBERMAN. Chagall. *Vogue*, New York, April 1, 1955.
- 638 FRANCO RUSSOLI. Scorre il mercurio nei quadri di Chagall. *Settimo Giorno*, Milan, April 7, 1955.
- 639 GEORG SCHMIDT. Kleine Geschichte der modernen Malerei, von Daumier bis Chagall. Basel, Fr. Reinhardt Verlag, 1955. p. 101–108. – French edition: Neuchâtel, Ed. du Griffon, 1956.
- 640 WALTER J. STRACHEN. Recent colour lithographs of the School of Paris. *Studio*, London, 149, p. 129–137, ill., May 1955.
- 641 CORNELIA and IRVING SUSSMANN. Marc Chagall, painter of the crucified. *The Bridge*, New York, 1, p. 96–117, 1955.

1956

- 642 JEAN-ALBERT CARTIER. Chagall illustre la Bible. *Combat*, Paris, ill., November 19, 1956.
- 643 JEAN-ALBERT CARTIER. La Bible vue par Chagall. *Le Jardin des Arts*, Paris, no. 25, p. 33–37, ill., November 1956.
- 644 PAUL CASO. De La Frensnaye à Chagall. *Le Soir*, Brussels, November 29, 1956.
- 645 BERNARD DORIVAL. Les peintres du xx^e siècle. II: Du cubisme à l'abstraction. Paris, P. Tisné, 1956. p. 53–58, 151. – American edition: New York, Universe Books.
- 646 FLORENT FELS. L'art vivant. De 1900 à nos jours. II. Geneva, Pierre Cailler, 1956. p. 104–106, ill.
- 647 MARLIES FLESCHE-THESBIUS. Chagall–Maler der Versöhnung. *Sonntagsblatt*, Hamburg, September 25, 1956.
- 648 GEORGES FLOERSHEIM. Chagalls spätes Werk: Zur Ausstellung in der Berner Kunsthalle. *Neue Zürcher Zeitung*, Zurich, no. 3376, November 26, 1956.
- 649 MANUEL GASSER. Die Bibel von Chagall. *Weltwoche*, Zurich, no. 1206, December 12, 1956.
- 650 EMILY GENAUER. Marc Chagall. (Pocket Library of Great Art). New York, Harry N. Abrams, 1956. 80 p., 45 repr. – French edition: Paris, Flammarion, 1956.
- 651 ROGER HAUERT and ANDRÉ VERDET. Marc Chagall. (Les grands peintres). Geneva, René Kister, 1956. Ill.
- 652 J. P. HODIN. The dilemma of being modern. London, Routledge & Kegan Paul, 1956.

- 653 JACQUES LASSAIGNE. Chagall en Grèce. *Prisme des Arts*, Paris, no. 1, March 15, 1956.
- 654 JUSTUS GEORG LAWLER. The christian themes of Marc Chagall. *Thought; Fordham University Quarterly*, New York, 31, no. 121, Summer 1956.
- 655 BERNARD MAJORICK. De Klokken van Chagall... (Text in Dutch, French, English, and German). Hilversum, Steendrukkerij de Jong & Co., 1956. With 1 original lithograph.
- 656 JONATHAN MARSHALL. Spectrum: a visit with Chagall. *Arts*, New York, April 1956.
- 657 WALTER MEHRING. Zum Thema Rilke und die Moderne Kunst. *Neue Zürcher Zeitung*, Zurich, no. 122–124, January 15, 1956.
- 658 KURT MOLDOVAN. Arabische Nächte von Chagall. Munich, Piper Verlag, 1956, 47 p., 26 ill. (13 col. pl.).
- 659 MARIA NETTER. Marc Chagall. Werke aus den letzten 25 Jahren. *Werk*, Winterthur, 1956.
- 660 J. P. OLLIVIER. A Vence, sa commune d'adoption, Marc Chagall lègue un haut-lieu artistique et culturel. *Nice-Matin*, Nice, July 31, 1956.
- 661 MARCEL POBÉ. Marc Chagall–Der weite Weg ins Licht. *Sie und Er*, Zofingen, no. 39, September 27, 1956.
- 662 GODO REMSZHARDT. Marc Chagall. Feldafing, Buchheim Verlag, 1956.
- 663 J. ROHE. Symbolsprache bei Klee und Chagall. *Magnum*, Frankfurt/Main, no. 11, 1956.
- 664 CLAUDE ROY. Le chemin de Chagall. *Lettres Françaises*, Paris, December 19, 1956.
- 665 MADELEINE SARLAGE. Chagall, peintre de l'heureuse innocence. *Tribune de Genève*, Geneva, December 15, 1956.
- 666 MEYER SCHAPIRO. Chagall's vision of the Old Testament. *Harper's Bazaar*, New York, November 1956.
- 667 GEORG SCHMIDT. Eröffnungsrede der Ausstellung Marc Chagall in der Kunsthalle Basel, Phoebus-Verlag, 1956. Exhib. 1044.
- 668 ALBERT SCHULZE VELLINGHAUSEN. Bibel und Zirkus. Der reife Chagall. *Frankfurter Allgemeine Zeitung*, Frankfurt, no. 221, September 21, 1956.
- 669 LIONELLO VENTURI. Marc Chagall. (Taste of Our Time Series). Geneva, Skira, 1956.

1957

- 670 MICHAEL AYRTON. Marc Chagall–Poet of the palette. *Wisdom*, 3, ill., April 1957.
- 671 ALFRED H. BARR, JR. Masters of modern art. New York, Museum of Modern Art, 1957. p. 132–133, 182, (col. pl.).
- 672 GINGI BECK. Hommage à Chagall. *National-Zeitung*, Basel, no. 306, July 7, 1957.
- 673 J. BOURET. Paris–Chagall. *Franc-Tireur*, Paris, July 2, 1957.
- 674 H. BULAWKO. Marc Chagall: C'est Israël qui m'a inspiré les illustrations de la Bible. *Amitiés France-Israël*, Paris, March 1957.
- 675 MAURICE CARR. Conversation piece with Marc Chagall. *The Jewish Quarterly*, London, 5, no. 2, Autumn 1957.
- 676 GEORGES CHARENSOL. Marc Chagall. *Revue des Deux-Mondes*, Paris, August 1, 1957.
- 677 J. CHARPENTIER and P. SEGHIERS. L'Art de la peinture. Paris, Ed. Pierre Seghers, 1957. p. 650–656. Includes Chagall's lecture "Quelques impressions sur la peinture française" (bibl. 55).

- 678 PIERRE DESCARGUES. Une heure avec Chagall. *Tribune de Lausanne*, Lausanne, December 8, 1957.
- 679 JEAN DIWO. Chagall, peintre mystique. *Ecclesia*, Paris, no. 97, April 1957.
- 680 WALTER ERBEN. Marc Chagall. Munich, Prestel-Verlag, 1957. 158 p., ill., 12 col. pl. - English edition: New York, Frederick A. Praeger, 1957.
- 681 CHARLES ESTIENNE. Jeunesse de la mythologie: Chagall. *France-Observateur*, Paris, July 4, 1957.
- 682 CHARLES ESTIENNE. Hommage à Chagall. *Combat*, Paris, July 8, 1957.
- 683 STEPHAN FINGAL. Begegnungen mit Chagall. *Stuttgarter Zeitung*, Stuttgart, July 6, 1957.
- 684 WALDEMAR GEORGE. Marc Chagall. *Les Beaux-Arts*, Brussels, 1957.
- 685 WALDEMAR GEORGE. Chagall à la Bibliothèque Nationale; à la Galerie Maeght. *L'Arche*, Paris, no. 8-9, August-September 1957.
- 686 MICHEL GEORGES-MICHEL. From Renoir to Picasso. New York, Houghton Mifflin, 1957. p. 127-133, ill.
- 687 CLEMENT GREENBERG. Chagall. *Commentary*, New York, 23, no. 3, March 1957.
- 688 JOANNA GUZE. Marc Chagall. (Polish text). *Przegląd kulturalny*, Warsaw, January 17, 1957.
- 689 ALAIN JOUFFROY. Ceramics and small sculpture by painters. *Graphis*, Zurich, 12, May 1957.
- 690 ALAIN JOUFFROY. L'oeuvre gravé de Chagall est l'expression universelle du rêve. *Arts*, Paris, June 26-July 2, 1957.
- 691 W. KRAUS. Revolution in der Tiefe. *St. Galler Tagblatt*, St. Gallen, no. 155, July 6, 1957.
- 692 JACQUES LASSAIGNE. Chagall. Paris, Ed. Maeght, 1957. 177 p., ill., and 15 original lithographs. See bibl. 70, 168.
- 693 JACQUES LASSAIGNE. Chagall aujourd'hui. *La pensée française*, Paris, no. 4, February 15, 1957.
- 694 JACQUES LASSAIGNE. L'oeuvre récente de Marc Chagall. *XX^e siècle*, Paris, n. s., no. 6, June 1957.
- 695 ARMAND LUNEL. Méditations sur l'Art de Chagall. *Cahiers du sud*, Marseilles, no. 345, 1957.
- 696 GUIDO LODOVICO LUZZATTO. La Bible de Chagall. *Bulletin de la Communauté israélite de Milan*, Milan, April 1957.
- 697 FRANZ MEYER. Marc Chagall. Das graphische Werk. Biographie und Bibliographie von Hans Bolliger. Stuttgart, Verlag Gerd Hatje, 1957. 151 p., 147 ill., 4 col. pl. - English edition: New York, Harry N. Abrams, 1957. - French edition: Paris, Calman Lévy, 1957.
- 698 FRANZ MEYER. Marc Chagall. "Meiner Braut gewidmet." *Mitteilungen*, Bern, Kunstmuseum, February 12, 1957.
- 699 BERNARD S. MYERS. Die Malerei des Expressionismus. Cologne, DuMont Schauberg Verlag, 1957. p. 244, 285, 292, 302. Second edition: 1959. - English edition: The German Expressionists. New York, Praeger, 1957.
- 700 ERNEST NAMENYI. Hommage à Chagall. *La vie juive*, Paris, no. 41, July 1957.
- 701 JEAN PAULHAN. Chagall à sa juste place. *Derrière le miroir*, Paris, no. 99-100, p. 1, 3, 7, 10, 12, 1957.
- 702 ALFONSO PINTÓ. Marc Chagall. *Goya*, Madrid, no. 16, ill., February 1957.
- 703 HANS PLATTE. Die Kunst des 20. Jahrhunderts: Malerei. Munich, Piper Verlag, 1957. p. 144-150, 3 pl.
- 704 RUDOLF PROBST. Marc Chagall's Bibel. *Der Kunsthandel*, Heidelberg, 49, 1957.
- 705 HANS REDEKER. Bij het ceramisch werk van Marc Chagall. *Mededelingenblad, Vrienden van de nederlandse ceramiek*, Amsterdam, no. 7, 1957.
- 706 G. RIBEMONT-DESSAIGNE. Marc Chagall hors du temps. *NEF*, Paris, no. 7, June 1957.
- 707 CLAUDE ROGER-MARX. L'oeuvre gravé de Marc Chagall à la Bibliothèque Nationale. *Le Figaro Littéraire*, Paris, June 29, 1957.
- 708 WERNER SCHMALENBACH. Chagall. (Die Kunstreihe in Farben). Berlin, Deutsche Buchgemeinschaft, 1957. 26 p., 10 col. pl. - English edition: Milan, Uffici Press, 1957.
- 709 WIELAND SCHMIED. Von den Chinesen zu den Kindern. Vienna, Bergland-Verlag, 1957. p. 82-88.
- 710 WIELAND SCHMIED. Leben aus dem Mysterium. *Die Furche*, Vienna, 9, no. 32, August 10, 1957.
- 711 ALBERT SCHULZE VELLINGHAUSEN. Zu einer Chagall-Ausstellung. *Texte und Zeichen*, Berlin, 13, ill., 1957.
- 712 ALBERT SCHULZE VELLINGHAUSEN and C. v. D. WAALS. Chagall. *Museum Journal*, Amsterdam, 1957.
- 713 RENÉ SCHWOB. Marc Chagall. *Les Beaux-Arts*, Brussels, 1957.
- 714 L.-L. SOSSET. L'Exposition de Marc Chagall au Palais des Beaux-Arts. *Nouvelle Gazette*, Brussels, January 24, 1957.
- 715 CHARLES S. SPENCER. Chagall's illustrations to the Bible. *Venture*, London, 2, no. 1, June 1957.
- 716 JEAN THOMAS. Marc Chagall. *La vie militaire*, Paris, January-February, 1957.
- 717 JULES-RENÉ THOME. Marc Chagall. *Les Beaux-Arts*, Brussels, 1957.
- 718 LIONELLO VENTURI. Marc Chagall. *Les Beaux-Arts*, Brussels, 1957.
- 719 SANDRO VOLTA. I settant' anni de Chagall. *Lo Smeraldo*, Milan, 11, no. 5, September 30, 1957.
- 720 ALFRED WERNER. Marc Chagall. *Arts*, New York, March 1957.
- 721 ALFRED WERNER. Marc Chagall and his Bible illustrations. *Reconstructionist*, New York, June 28, 1957.
- 722 ALFRED WERNER. Marc Chagall at seventy. *The Jewish Quarterly*, London, 5, no. 2, Autumn 1957.
- 1958
- 723 RONALD ALLEY. Notes on some works by Degas, Utrillo and Chagall in the Tate Gallery. *Burlington Magazine*, New York, 100, ill., May 1958.
- 724 LOUIS ARAGON. Marc Chagall et la Lumière de l'Amour. Poème. *Les Lettres Françaises*, Paris, February 6, 1958.
- 725 C. ARONSON. Chagall. *Naje Presse*, Paris, January 16, 1958.
- 726 MICHAEL AYRTON. Marc Chagall. Sein Leben und Werk. Berlin, Safari-Kunstreihe, 1958. 24 p., 10 col. pl.
- 727 G. BESSON. Marc Chagall. (Le Musée chez soi). Paris, Ed. Braun, 1958.
- 728 DAVID BLAND. A History of Book Illustration. Cleveland, World Publishing Co., 1958. p. 18, 342, 348, 353.
- 729 ALBERTO BOALTO. Marc Chagall. *Giornale de Mattino*, Florence, March 27, 1958.
- 730 GEORGES BOUDAILLE. Chagall dessine ses premiers vitraux pour la cathédrale de Metz. *Les Lettres Françaises*, Paris, no. 734, August 7-13, 1958.
- 731 PIERRE CABANNE. Marc Chagall, cambrioleur des nues. *Lectures pour Tous*, Paris, no. 53, May 1958.
- 732 JACQUES CHAPIRO. La Ruche et l'Ecole de Paris. *Mercure de France*, Paris, no. 1135, March 1958.
- 733 PIERRE COURTHION. L'Art indépendant. Paris, Ed. Albin Michel, 1958. p. 140-141, 1 repr.

- 734 ELISA DEBENEDETTI. Saggio di interpretazione del violinista verde di Chagall. *Commentari*, Rome, 9, no. 4, p. 298-308, 1 pl., October-December, 1958.
- 735 RENÉ DELANGE. Marc Chagall. Maler und Bühnenbildner. *Antares; Kunst, Literatur und Wissenschaft aus Frankreich*, Hamburg, 6, no. 8, p. 87-89, 1 repr., 1958.
- 736 JEAN DIWO. Marc Chagall. *Paris-Match*, Paris, no. 482, July 5, 1958.
- 737 CLAIRE-CHARLES GENIAUX. Des Bibles du Moyen Age à celle de Chagall. *La Dépêche*, Toulouse, March 29, 1958.
- 738 ELAINE GOTTLIEB. Marc Chagall: a multiple tribute. *Arts*, New York, 32, no. 5, ill., February 1958.
- 739 WILL GROHMANN. Wassily Kandinsky. Leben und Werk. Cologne, DuMont Schauberg Verlag, 1958. p. 107, 172, 222. - English edition: Harry N. Abrams, 1958.
- 740 C. GRÜTZMACHER. Die chassidische Botschaft im Werk Marc Chagall. *Christliche Kunstblätter*, Linz, no. 4, 1958.
- 741 ALAIN JOUFFROY. Les aventures magiques des personnages de Chagall. *Connaissance des Arts*, Paris, no. 72, ill., February 1958.
- 742 ALAIN JOUFFROY. Les vrais peintres, heureusement, ne savent pas dessiner. *Arts*, Paris, February 19-25, 1958.
- 743 CARLTON LAKE. Color as love: a portrait of Chagall. *The Atlantic*, Boston, 201, no. 6, June 1958.
- 744 JACQUES LASSAIGNE. Marc Chagall. *L'Opéra de Paris*, Paris, no. 16, p. 46-51, ill. (col. pl.), 1958. Concerns the ballet *Daphnis and Chloé*.
- 745 OTTO MAUER. Marc Chagall. Der Vorhang aus Bildern. *Forum*, Vienna, 5, no. 51, March 1958.
- 746 ERICH NEUMANN. Chagall und die Bibel. *Mercur*, Stuttgart, 12, no. 130, December 1958.
- 747 ANDRZEJ OSEKA. Stara i Nowa Generacja. (Polish text). *Przegląd Kulturalny*, Warsaw, January 23-29, 1958.
- 748 MARCEL POBÉ. Marc Chagall. *Das Schönste*, Munich, no. 3, March 1958.
- 749 G. POGGIOLI. Chagall, graveur. *Cahiers du sud*, Marseilles, April 7, 1958.
- 750 COLETTE ROBERTS. Le lyrisme de Chagall. *France-Amérique*, April 13, 1958.
- 751 EDOUARD RODITI. Entretien avec Marc Chagall. *Preuves*, Paris, February 1958. - German translation in: *Der Monat*, Berlin, ill., February 1958.
- 752 GEORG SCHMIDT. Moi et le village. *Quadrant*, Brussels, no. 5, 1958.
- 753 G. TABARAND. Marc Chagall ou la réalité poétique. *Le Patriote de Nice et du Sud-Est*, Nice, February 17, 1958.
- 754 ALFRED WERNER. Chagall in the Anglo-Saxon world. *Jewish Book Annual*, New York, 15, 1958.
- 755 ALFRED WERNER. Marc Chagall conqueror of dreams. *The Progressive*, Madison (Wisconsin), January 1958.
- 756 LEOPOLD ZAHN. Eine Geschichte der Modernen Kunst. Berlin, Ullstein Verlag, 1958. p. 106, 111, 112, 160, 180, 2. pl.
- 1959
- 757 LOUIS ARAGON. Triomphe de Chagall. Poème. *Les Lettres Françaises*, Paris, no. 779, June 25-July 1, 1959.
- 757a *Bijutsu-Techō*. Tokyo, June 1959. Special issue dedicated to Chagall. Texts by H. Kahoto, T. Kuho, S. Segui, and K. Kamaguchi.
- 758 ANDRÉ BOLL. Les décors de Marc Chagall pour "Daphnis et Chloé." *Arts*, Paris, no. 3, 1959.
- 759 GEORGES BOUDAILLE. L'oeuvre intégral de Marc Chagall. *Les Lettres Françaises*, Paris, no. 777, June 11, 1959.
- 760 MARCEL BRION. Chagall. Paris, Editions Somogy, 1959. 85 p., 35 col. pl. See bibl. 838.
- 761 RAYMOND CHARMET. Cinquante ans de peinture de Marc Chagall. *Arts*, Paris, no. 726, June 10, 1959.
- 762 ANDRÉ CHASTEL. La fête de Chagall. *Le Monde*, Paris, June 17, 1959.
- 763 ALFREDO COLOMBO and GASTON DIEHL. Treasury of World Painting. New York, Tudor, 1959. p. 76, 78, 242, col. pl.
- 764 JEAN-PAUL CRESPELLE. La vie passionnée de Marc Chagall, peintre du rêve et de l'amour. *France-Soir*, Paris, May 20, 21, 22, and 23, 1959. - Same articles in: *Le Soir*, Brussels, May 27, 28, 29, and 31, 1959.
- 765 JEAN-PAUL CRESPELLE. Marc Chagall. *Jours de France*, Paris, no. 246, p. 29-35, 50-51, ill., August 1, 1959.
- 766 HEINZ DEMISCH. Vision und Mythos der modernen Kunst. Stuttgart, Verlag Freies Geistesleben, 1959. p. 60-78, ill., 2 col. pl.
- 767 HEINZ DEMISCH. Kuh-Motive bei Marc Chagall. *Alte und Neue Kunst*, Zurich, no. 2-3, ill., October 1959.
- 768 JEAN DIWO. Chagall le magicien. *Jardin des arts*, Paris, no. 56, ill., 1959.
- 769 F. DVOŘÁK. Maler unseres Jahrhunderts. Pariser Schule. Prague, Ed. Artia, 1959. p. 22, 23, 2 ill.
- 770 FLORENT FELS. Chagall, commissaire du peuple, gentleman, poète, non-conformiste. *Arts*, Paris, no. 726, June 10, 1959.
- 771 FLORENT FELS. Chagall entre le rêve et le réel. *Les Nouvelles Littéraires*, Paris, June 18, 1959.
- 772 FLORENT FELS. Le roman de l'art vivant. Paris, Librairie Fayard, 1959.
- 773 HANNS TH. FLEMMING. Der große Zauberer unter den Malern. *Die Welt*, Hamburg, February 10, 1959.
- 774 HANNS TH. FLEMMING. Der Maler mit den Engelsflügeln. *Westdeutsche Zeitung*, Krefeld, February 14, 1959.
- 775 HANNS TH. FLEMMING. Märchen von der Palette. Ein halbes Jahrhundert Chagall. *Welt am Sonntag*, Hamburg, February 8, 1959.
- 776 WALDEMAR GEORGE. Les artistes juifs et l'Ecole de Paris. Algeria, Ed. du Congrès juif mondial, 1959.
- 777 ERHARD GÖPEL. Marc Chagall's Nachhall. *Frankfurter Abendzeitung*, Frankfurt, June 16, 1959.
- 778 JOHN GOLDING. Cubism: history and an analysis. New York, Wittenborn, 1959, p. 36, 45. Includes bibliography.
- 779 JEAN GRENIER. Marc Chagall. *L'Oeil*, Paris, no. 52, April 1959.
- 780 KLAUS GRUNA. Welt ohne Schwerkraft: Leben und Werk des Malers Chagall. *Westfälische Nachrichten*. Münster, February 14, 1959.
- 781 P. GUÉGUEN. Chagall, l'illusionniste du coeur. *Architecture d'aujourd'hui*, Paris, no. 23, 1959.
- 782 GUERMANTES. Avec Marc Chagall. *Le Figaro*, Paris, 133, no. 4612, July 6, 1959.
- 783 C. G. HEISE. Seit 50 Jahren malt Marc Chagall. Bilder aus der großen Hamburger Ausstellung. *Die Zeit*, Hamburg, February 20, 1959.
- 784 MARCEL JEAN. Histoire de la peinture surréaliste. Paris, Ed. du Seuil, 1959. p. 26, 273, 301, 317, 320, 321, 329. - American edition: New York, Grove Press, 1960. - German edition: Cologne, DuMont Schauberg Verlag, 1961.
- 785 ALAIN JOUFFROY. Marc Chagall oder das Gleichgewicht in der Zerrüttung. *Schweizer Monatshefte*, Zurich, 39, no. 4, 1959.

- 786 W. KNOTH. Der zwölffingrige Orpheus aus Rußland. *Die Andere Zeitung*, Hamburg, February 12, 1959.
- 787 RUDOLF LANGE. Der große Liebende—zur Hamburger Chagall-Ausstellung. *Hannoversche Allgemeine Zeitung*, Hannover, February 21, 1959.
- 788 ARMAND LUNEL. Méditations sur l'art de Chagall. *Cahiers du sud*, Marseilles, no. 345, 1959.
- 789 FRANÇOIS MATHEY. Marc Chagall. 1909-1918; 1918-1939. (Petite Encyclopédie de l'Art, 27, 28). 2 vols. Paris, F. Hazan, 1959. 14 p., ill., 14 p., ill.
- 790 FRANZ MEYER. Chagall au Musée des Arts Décoratifs. *XX^e Siècle*, Paris, no. 4, June 1959.
- 791 FERNAND MOURLOT. Les affiches originales des maîtres de l'école de Paris. Braque, Chagall, Dufy, Léger, Matisse, Miró, Picasso. Monte Carlo, André Sauret, 1959. p. 14, 15 pl. — American edition: Art in posters. New York, George Braziller, 1959.
- 792 ERICH NEUMANN. Art and the creative unconscious. New York, Pantheon, 1959. p. 135-148, ill.
- 793 HERBERT READ. A concise history of modern painting. London, Thames & Hudson, 1959, p. 124-129, 2 col. pl. — French edition: Paris, Editions Somogy, 1960.
- 794 JEAN REVOL. Rétrospective Chagall. *La Nouvelle Revue Française*, Paris, no. 80, August 1, 1959.
- 795 F. RIGAMONTI. Chagall e diventato un uomo tranquillo. *Illustrazione italiana*, Milan, 86, no. 2, ill., 1959.
- 796 CLAUDE ROGER-MARX. De Chardin à Chagall. *Le Figaro Littéraire*, Paris, June 20, 1959.
- 797 K. H. RUPPEL. Ravel im Zaubergarten Marc Chagalls (Daphnis und Chloe). *Süddeutsche Zeitung*, Munich, July 18, 1959.
- 798 HERBERT SCHADE. Die religiöse Welt des Marc Chagall. *Stimmen der Zeit*, Freiburg i/Br., 164, no. 12, p. 410-426, September 1959.
- 799 ALBERT SCHULZE VELLINGHAUSEN. Bilder seines Lebens im Werk: Marc Chagall in der Kunsthalle Hamburg. *Frankfurter Allgemeine Zeitung*, Frankfurt, February 19, 1959.
- 800 PHILIPPE SOUPAULT. Ode à Marc Chagall. Poème inédit. *L'Es-sai*, Liège, 1, no. 1, 1959.
- 801 Jeder Tag ein Fest. *Der Spiegel*, Hamburg, no. 13, p. 46-56, ill., March 25, 1959.
- 802 BLAJENKA STEJUH. Legrand Chagall. *Borba*, Belgrade, September 23, 1959.
- 803 LEON SZWED. Un hommage à Chagall. Poème. (Polish text). *Rwreczosc*, 15, no. 5, 1959.
- 804 YVON TAILLANDIER. Chagall sorti du réalisme. *XX^e Siècle*, Paris, March 1959.
- 805 MALCOLM VAUGHAN. He paints the happy world of love. *Reader's Digest*, p. 157-159, October 1959.
- 806 JOHN WILLET. The two contrasting lives of Marc Chagall. *Manchester Guardian*, July 23, 1959.
- 807 RACHEL WISCHNITZER. Marc Chagall. *Reconstructionist*, New York, 25, no. 9, June 1959.
- 1960
- 808 A. ADAMOV. Monsieur Chagall—qui êtes Vous? *DOC* (Documents Mensuels Publiés par Travail et Culture), Paris, no. 5, ill., April 1960.
- 809 RENATE AXT. Chagall. Gedicht. *Hortulus*, St. Gallen, no. 44, p. 43, April 1960.
- 810 HANS BENDIX. Samtal med Chagall. *Dagens Nyheter*, Lördagen, April 30, 1960.
- 811 GIUSEPPE BOVINI. Ravenna's modern mosaics. *Craft Horizons*, New York, 20, ill., January 1960.
- 812 PIERRE CABANNE. Chagall. La peinture c'est avant tout une sorte de chimie. *Arts*, Paris, no. 789, ill., September-October 1960.
- 813 JEAN CASSOU. Panorama des arts plastiques contemporains. Paris, Librairie Gallimard, 1960. p. 167-170, passim, 2 pl.
- 814 Chagall lithographie. Avant-propos de Marc Chagall. Texte de Julien Cain, notices de Fernand Mourlot. Paris, André Sauret, 1960. 220 p., 203 pl., 12 orig. lithographs (bibl. 181). — Editions in German and in English, 1960.
- 815 JACQUES CHAPIRO. La Ruche. Paris, Flammarion, 1960. p. 69-77: Marc Chagall et Blaise Cendrars, 2 repr.
- 816 JACQUES DUPONT. Un vitrail de Marc Chagall à la Cathédrale de Metz. *Cahiers de la céramique, du verre et des arts du feu*, Sèvres, no. 19, 1960.
- 817 C. GAMZU. Chagall. *Die goldene Kayt*, Tel Aviv, no. 38, 1960.
- 818 MANUEL GASSER. Exhibition posters by famous painters. *Graphis*, Zurich, 16, ill. (col.), March 1960.
- 818a LUCIEN GOLDMANN. Sur la peinture de Chagall, réflexions d'un sociologue. *Revue des annales*, Paris, no. 4, p. 667-683, July-August, 1960.
- 819 RENÉ HUYGHE. L'art et l'âme. Paris, Flammarion, 1960. p. 139-143: Les artistes: Chagall. — American edition: Art and the Spirit of Man. New York, Harry N. Abrams, 1962.
- 820 HANS KINKEL. Begegnung mit Marc Chagall. *Stuttgarter Zeitung*, Stuttgart, October 22, 1960.
- 821 ERLING KOEFORD. Mode med Marc Chagall. *Politiken*, Copenhagen, October 18, 1960.
- 822 JACQUES LASSAIGNE. Chagall en Arcadie. *XX^e Siècle*, Paris, 22, no. 14, p. 76-80, ill., June 1960.
- 823 ALEXANDER LIBERMAN. The artist in his studio. Foreword by James Thrall Soby. New York, Viking, 1960.
- 824 Chagall, a youthful old master. *Life*, New York. p. 67-72, ill., July 18, 1960.
- 825 FRANZ MEYER. Chagalls Pariser Zyklus. *Jahrbuch der Hamburger Kunstsammlungen*, Hamburg, 5, p. 87-100, ill. (1 col.), 1960.
- 826 JOSEPH-EMIL MULLER. Modern painting from Manet to Mondrian. New York, Castle Books, 1960. p. 131-133, ill. — French edition: Paris, F. Hazan, 1960.
- 827 RAYMOND NACENTA. School of Paris: The painters and the artistic climate of Paris since 1910. Greenwich, Connecticut, New York Graphic Society, 1960. p. 291-292, passim, ill.
- 828 EDOUARD RODITI. Background of modern Russian art. *Arts*, New York, October 1960.
- 829 EDOUARD RODITI. Dialogues on art. London, Secker & Warburg, 1960. p. 16-38, 2 pl.
- 830 ROBERT ROSENBLUM. Der Kubismus und die Kunst des 20. Jahrhunderts. Stuttgart, Verlag Gerd Hatje, 1960. p. 240-242, ill. (col. pl.). — American edition: Cubism and twentieth-century art. New York, Harry N. Abrams, 1961.
- 831 H. M. ROTERMUND. Der Gekreuzigte im Werk Chagalls. *Mousseion*, Cologne, p. 265-275, ill. (1 col.), 1960.
- 832 H. M. ROTERMUND. Marc Chagalls Radierungen zur Bibel. *Eckart*, Witten (Ruhr), p. 86-99, 10 pl., April-June 1960.
- 833 YVETTE THOMAS. Chagall. Gedicht. *Hortulus*, St. Gallen, no. 44, p. 42-43, April 1960.
- 834 ALFRED WERNER. Marc Chagall's self-revelation. *Reconstructionist*, New York, 26, no. 7, May 13, 1960.

1961

- 834a *L'Art sacré*. No. 11-12. Paris, July-August 1961. 32 p., 29 pls. Texts: Chagall et les éléments du monde; Tu ne feras pas d'images; Assy, c'est une date, by Fr. A.-M. C.; Lorsque Chagall accepta... by Charles Marq.
- 835 GISELE D'ASSAILLY. Les vitraux de Chagall. *Aux écouttes du monde*, June 30, 1961.
- 835a DANIEL BARES. Marc Chagall vous présente ses vitraux pour Jérusalem. *Panorama Chrétien*. Paris, no. 55, October 1961.
- 835b RENÉ BERGER. Chagall et la présence des mythe. *XX^e Siècle*, Paris, no. 17, Christmas 1961. - English edition: London, Zwemmer, 1961.
- 835c BERR DE TURIQUE. Entretien avec Chagall. *L'Arche*. Paris, no. 55, August-September 1961.
- 836 PIERRE BOURDET. Marc Chagall. *La Revue de Paris*, p. 141-146, portrait, August 1961.
- 837 JEAN BOURET. Chagall: Vitraux pour Jérusalem. *Les Lettres Françaises*, Paris, June 22, 1961.
- 838 MARCEL BRION. Chagall. London, Oldbourne Press, 1961; New York, Harry N. Abrams, 1961. English translation of bibl. 760.
- 838a PIA BRUZZICHELLI. Le vetrare di Marc Chagall. *La Rocca*, Citadella Christina Assisi, October 1, 1961.
- 839 HENRY BULAWKO. Les vitraux pour Jérusalem de Marc Chagall. *Amitiés France-Israel*, Paris, July 1961.
- 840 PIERRE CABANNE. Chagall rend à la lumière sa liberté. *Arts*, Paris, April 5, 1961. - Reprinted in German: Chagall verwandelt das Licht. *Stuttgarter Zeitung*, Stuttgart, July 15, 1961.
- 841 MAURICE CARR. Chagall windows for Hadassah on show at Louvre Museum. *The Jerusalem Post Weekly*, Jerusalem, June 23, 1961.
- 842 J. A. CARTIER. Chagall, maître-verrier. *Combat*, Paris, June 19, 1961.
- 843 JEAN-ALBERT CARTIER. Chez Marc Chagall. *Les Nouvelles Littéraires*, Paris, no. 1768, July 20, 1961.
- 844 GEORGES CHARENSOL. Les vitraux de Chagall. *La Revue des Deux-Mondes*, Paris, August 1, 1961.
- 845 JACQUES DAMASE. Lumière sur un chef-l'oeuvre: La rosace de Chagall, peintre verrier. *Plaisir de France*, Paris, no. 269, p. 10, March 1961.
- 846 AUDREY DAVIS. Chagall at Vence. *Manchester Guardian*, ill., June 1, 1961.
- 846a JACQUES DUPONT. Nouveaux de Chagall. *Cabiers de la céramique, du verre et des arts du feu*, Sèvres, no. 22, 1961.
- 847 PIERRE GASCAR. Voyage dans le vitrail. A propos de l'exposition Vitraux pour Jérusalem de Marc Chagall. *Le Figaro Littéraire*, Paris, June 24, 1961.
- 848 MANUEL GASSER. Selbstbildnisse. Munich, Kindler Verlag, 1961. p. 284-287, col. pl.
- 849 EMILY GENAUER. Chagall's crowning achievement. *New York Herald Tribune*, July 2, 1961.
- 849a EMILY GENAUER. Stained Glass of Chagall. *New York Herald Tribune*, November 19, 1961.
- 849b KATHERINE KUH. The Art of Chagall. *Chicago Fine Arts Guide*, 10, no. 4, April 1961.
- 850 CARLTON LAKE. Rhythms of light and shadow. Chagall creates a stained-glass masterwork. *Christian Science Monitor*, Boston, July 6, 1961.
- 851 ROBERT LEJEUNE. Marc Chagall. *Zwingli-Kalender 1962*, Basel, p. 52-55, 1961.
- 852 PIERRE LEUZINGER. Malraux fait construire pour Chagall dans le jardin des Tuileries. *Tribune de Genève*, Geneva, June 24, 1961.
- 852a FRANZ MEYER. Marc Chagall. Leben und Werk. Cologne, Verlag DuMont Schauberg, 1961. 776 p., 1,306 ill. Editions also in French, Italian, and English. Trade edition of bibl. 185d.
- 853 ALBERTO ONGARO. La Bibbia di vetro (Exhibition Musée des Arts Décoratifs). *L'Europeo*, Milan-Rome, 17, no. 34, p. 40-45, 11 repr. (9 col.), 1961.
- 853a JOSEPH RODDY. Marc Chagall. *Look*, New York, p. 80-85, October 24, 1961.
- 854 CLAUDE ROGER-MARX. Les vitraux de Chagall. *La Revue de Paris*, Paris, August 1961.
- 855 H. M. ROTHERMUND. Ein Mensch unserer Zeit deutet die Bibel. Zur Radierfolge La Bible. *Reformierte Schweiz*, Zurich, 18, July 7, 1961.
- 855a RENÉ DE SOLIER. Chagall. *Nouvelle Revue Française*, no. 105, September 1961.
- 856 JEAN STEVO. Marc Chagall ou l'archange de l'expressionnisme magique. *La Revue de Bruxelles*, Brussels, no. 207-213, 2 pl., July-August 1961.
- 857 GERSHON SWET. Besuch bei Marc Chagall. *Aufbau*, New York, January 13, 1961.
- 858 Marc Chagall in a new light. *The Times*, London, July 17, 1961.
- 859 SANDRO VOLTA. Dodici grandi vetrate di Marc Chagall in un padiglione nel giardino del Louvre. *La Stampa*, Turin, August 1, 1961.

1962

- 859a GLORIA ALCORTA. Vitrales para Jerusalem. *La Prensa*, Buenos Aires, February 25, 1962.
- 859b E. CARMÍ. Il Favoloso Chagall. *Rivista Italsider*, Milan, no. 6, 1962.
- 859c M. CARR. Chagall Shrine for Jerusalem. *The Jerusalem Post*, December 15, 1962.
- 859d JEAN CLAY. Marc Chagall. *Réalités*, Paris, no. 203, p. 126-140, December 1962.
- 859e J.P. CRESPELLE. Montparnasse vivant. Paris, Hachette, 1962. p. 86-118.
- 859f JEAN DAGRON. Les vitraux bibliques de Marc Chagall. *Matin*, Nice, August 2, 1962.
- 859g ELISA DEBENEDETTI. Il mito di Chagall. Milan, Longanesi, 1962. 13 reproductions.
- 859h IVAN DEVENYI. Chagall Köszöntése. *Vivilia*, Budapest, December 1962.
- 859i *Du*, Zurich, no. 257, July 1962. Special issue, "Marc Chagall. Die russischen Jahre." 44 reproductions and photographs. Texts by Manuel Gasser and Willy Rotzler.
- 859j ERNST O. HAUSER. Artist of the Third Eye. *Saturday Evening Post*, New York, December 1, 1962.
- 859k EDITH HOFFMANN. Chagall in Jerusalem. *Neue Zürcher Zeitung*, Zurich, April 19, 1962.
- 859l JEAN LEYMARIE. Les Vitraux pour Jérusalem de Marc Chagall. Monte Carlo, André Sauret, 1962. Trade edition of bibl. 185c. - American edition: The Jerusalem Windows [by] Marc Chagall. New York, George Braziller, 1962.
- 859m MENDEL MANN. Marc Chagall. *Notre Existence*, Paris, January 1, 1962.
- 859n ROY McMULLEN. Chagall's Jerusalem Windows. *Réalités* (American edition), Paris, no. 145, p. 64-77, December 1962.
- 859o GUY MAURATILLE. Chagall. *Le Pèlerin*, Paris, May 1962.

- 859p AKE MEYERSON. Bibeln i Bild. *Idm*, Stockholm, p. 20-24, July 1962.
- 859q LUCIE NOËL. Marc Chagall. *The Critic*, Chicago, 21, no. 3, December 1962-January 1963.
- 859r J.J. NUSSBAUM. Marc Chagall, l'ésotérique. *L'Illustré*, Lausanne, no. 39, September 1962.
- 859s ANDRÉ PARINAUD. Entretiens avec Marc Chagall. *Arts*, Paris, no. 875, June 27-July 3, 1962.
- 859t JOHN PIPER. The Language of Stained Glass. *The Sunday Times*, London, December 2, 1962.
- 859u I. POUATCH. Hommage à Chagall. *Notre Existence*, Paris, January 1, 1962.
- 859v HANNO REUTHER. Er und das Dorf und das Heimweh. *Frankfurter Rundschau*, Frankfurt, July 6, 1962.
- 859w CLAUDE ROGER-MARX. L'oeuvre gravé de Marc Chagall. *Evidences*, Paris, no. 94, September-October 1962.
- 859x JOHN RUSSELL. Marc Chagall and the new Jerusalem. *Sunday Times* (Supplement), London, March 4, 1962.
- 859y MIRIAM TAL. Jacob's Blessing in Stained Glass. *Ariel*, Jerusalem, no. 3, p. 3-12, Autumn, 1962.
- 859z G. THALPIR. Marc Chagall. *Gazith*, Tel Aviv, November 1962. Special issue.
- 859aa R. WELTCH. Reflexions face à une oeuvre artistique. *Haaretz*, Tel Aviv, July 6, 1962.
- 859bb ALFRED WERNER. Chagall's Jerusalem Windows. *Art Journal*, New York, 21, no. 4, p. 224-233, Summer 1962.
- 859cc E. WOGLER. Le légende de Marc Chagall. *Notre Existence*, Paris, January 1, 1962.

1963

- 859dd GÜNTHER BUSCH. Der Maler Marc Chagall und seine Kunst. *Universitas*, Stuttgart, no. 5, p. 491 ff, May 1963.
- 859ee JACQUES DAMASE. Chagall. (Blandford Art Series). London, Blandford Press, 1963. 90 p., 25 col. pls. including cover, 30 black-and-white reproductions, 3 photographs.

Exhibitions

(selective list, arranged chronologically)

* indicates the more important exhibitions

1910

- 860 ST. PETERSBURG. Gallery of the periodical *Apollon*. April-May. Exhibition of Bakst's pupils at the Svaneva School.

1911

- 861 ST. PETERSBURG. Salon of Prince Bariatinsky. Exhibition of the Youth Union (Sojus Molodoji).

1912

- 862 Moscow. Salon Bolshoi Dimitrievka. Exhibition of contemporary French painting. Preface to catalogue by Bolz.
- 863 Moscow. Spring. Exhibition of the group, The Donkey's Tail.
- 864 PARIS. Salon des Indépendants. March-May.
- 865 PARIS. Salon d'Automne. October.
- 866 ST. PETERSBURG. Exhibition *Mir Iskustva* (World of Art).

1913

- 867 BERLIN. Galerie Der Sturm. Erster deutscher Herbstsalon. September-November. 3 works. Cat. nos. 75-77, 1 pl. Illustrated catalogue.
- 868 Moscow. Exhibition of the group, Mischen. March 24-April 4.
- 869 PARIS. Salon des Indépendants. March 19-May 18.

1914

- 870 AMSTERDAM. Salon des Indépendants. 3 works.
- 871 * BERLIN. Galerie Der Sturm. 24th exhibition. Chagall and Otokar Kubin. April-May.
- 872 * BERLIN. Galerie Der Sturm. 25th exhibition. *Chagall*. June. 40 paintings and 160 drawings.
- 873 PARIS. Salon des Indépendants. March 1-April 30. 3 works. Same exhibition as 870.

1915

- 874 * MOSCOW. Art Salon of Mikhailova, Bolshoi Dimitrievka. *The Year 1915*. Opening, March 23. 25 works.

1916

- 875 * MOSCOW. Salon Jack of Diamonds, Bolshoi Dimitrievka. November. 45 works.
- 876 * PETROGRAD. Gallery N.E. Dobitchina. April 3-19. 62 works in the third room.
- 877 * PETROGRAD. Gallery N.E. Dobitchina. Contemporary Russian Art. November 27-January. 73 works. Cat. nos. 201-274.

1917

- 878 * MOSCOW. Gallery Lemercier. Exhibition of paintings and sculpture by Jewish artists. 43 works. Cat. nos. 238-281.
- 879 * PETROGRAD. Gallery N. E. Dobitchina. 74 works.
- 880 PETROGRAD. Gallery N. E. Dobitchina. Summer studies. Cat. nos. 235-241.

- 1918
- 881 PETROGRAD. Gallery N. E. Dobitchina. 13 works of 1907-1914. Cat. nos. 178-190.
- 882 VITEBSK. Exhibition of local artists. 5 works.
- 1919
- 883 * PETROGRAD. Exhibition in the former Winter Palace. First Free State Exhibition of Art. 23 works in a separate room. Cat. nos 1520-1543.
- 884 VITEBSK. Exhibition of local artists. December. Among other exhibitors in this show: Burliuk, Kandinsky, Iissitsky, Malevitch.
- 1920
- 885 * PSKOV. Exhibition of Russian painters. May. 57 works. Cat. nos. 178-235. Catalogue foreword by O. G. Sarik.
- 1921
- 886 MOSCOW. Auditorium of the Kamerny Jewish State Theater. Exhibition of the murals for the theater. June.
- 1922
- 887 BERLIN. Galerie Van Diemen.
- 888 * MOSCOW. League for Culture exhibition. 40 works for the theater.
- 889 MOSCOW. Exhibition *Mir Iskustva*. January. 5 works. Cat. nos. 147-151.
- 1923
- 890 * BERLIN. Galerie Lutz. *Sonderausstellung Marc Chagall*. January. 164 works of 1914-1922. Catalogue, 4 p.
- 891 MOSCOW. Salon Bolshoi Dimitrievka. Theater decorations 1918-1923.
- 1924
- 892 * BRUSSELS. Galerie Le Centaure. *Marc Chagall*. March 22-April 2. 50 works. Exhibition organized by the Circle Ceux de demain.
- 893 NEW YORK. Gallery Montross. Works from the Dial Collection.
- 894 * PARIS. Galerie Barbazanges-Hodebert. *Oeuvres de Marc Chagall, 1908-1924*. December 17-30. 115 works. Catalogue, 4 p.
- 895 PARIS. Galerie Barbazanges-Hodebert. *Deuxième exposition des peintres-graveurs indépendants*.
- 896 PARIS. Salon des Tuileries.
- 1925
- 897 * COLOGNE. Kölnischer Kunstverein. *Ausstellung Marc Chagall*. April. 69 paintings plus illustrations for Gogol's *Les Ames mortes*. Catalogue, 18 p., 5 pls., with foreword by Hans F. Secker.
- 898 * DRESDEN. Galerie Ernst Arnold. *Gemälde von Marc Chagall 1908-1925*. May-June. 61 paintings, watercolors, drawings, plus illustrations for Gogol's *Les Ames mortes*. Catalogue.
- 899 PARIS. Galerie Barbazanges-Hodebert. *Troisième exposition des peintres-graveurs indépendants*.
- 900 PARIS. Galerie des Quatre-Chemins. *Marc Chagall*. Watercolors, drawings, and graphic work.
- 901 ZURICH. Kunsthau. Internationale Ausstellung.
- 1926
- 902 CHICAGO. The Art Club of Chicago.
- 903 * NEW YORK. The Reinhardt Galleries. *Chagall*. January 9-30. 110 works (33 paintings, 77 watercolors, drawings, and etchings). Illustrated catalogue with preface by Christian Brinton, "The Essence of Chagall."
- 904 * PARIS. Galerie Katia Granoff. *30 peintures de Marc Chagall*. June 14-July 5. Illustrated catalogue.
- 905 PARIS. Grand-Palais. *30 Ans d'art indépendant*.
- 906 PARIS. Galerie Katia Granoff. *Quatre Peintres: Bouché, Chagall, Dufresne, Friesz*.
- 907 PARIS. Galerie Katia Granoff. *Marc Chagall. Travaux de l'été 1926*. November 22-December 11. 16 paintings and gouaches. Catalogue.
- 1927
- 908 PARIS. Galerie Bernheim-Jeune. *Jeune peinture contemporaine*.
- 909 PARIS. Galerie Katia Granoff. *Quatre Salons*.
- 910 PARIS. Galerie Katia Granoff. *Salon d'été*.
- 911 PARIS. Salon des Tuileries.
- 912 PARIS. Galerie Weill. *La fleur animée*.
- 1928
- 913 PARIS. Galerie Barbazanges-Hodebert. *Sixième exposition des peintres-graveurs indépendants*.
- 914 * PARIS. Galerie Le Portique. *Chagall: gouaches et illustrations*. March 10-17. Exhibition of the illustrations for Gogol's *Les Ames mortes* and presentation of the book *Chagall* by André Salmon (bibl. 109). Illustrated catalogue with preface by Gustave Coquiot, reprinted from his book *Cubistes, futuristes, passéistes* (bibl. 189).
- 1929
- 915 BRUSSELS. Galerie l'Epoque. *Gouaches de Chagall*. March.
- 916 COLOGNE. Kunstgewerbemuseum.
- 1930
- 917 * PARIS. Galerie Bernheim-Jeune. *La Fontaine par Chagall*. 100 gouaches to illustrate 100 fables of La Fontaine. February 10-21. Illustrated catalogue, 12 p., with preface by Ambroise Vollard, "J'édite les Fables de La Fontaine et je choisis Chagall comme illustrateur."
- 918 * BRUSSELS. Galerie Le Centaure. *La Fontaine par Marc Chagall*. March 1-19. Same exhibition as 917.
- 919 * BERLIN. Galerie Flechtheim. *La Fontaine von Chagall*. April. Illustrated catalogue, 16 p. Preface by Ambroise Vollard, "Von La Fontaine zu Chagall." (Published also in the review *Der Querschnitt*, Berlin, no. 3, March 1930; see bibl. 327.) Same exhibition as 917, 918.
- 920 NEW YORK. Demotte Gallery. *Paintings by Chagall*. November 10-December 6. 7 paintings, 20 watercolors. Catalogue, 8 p.
- 921 PHILADELPHIA. The Prints Club of Philadelphia. Contemporary French Drawings in Black-and-White and Color.
- 1931
- 922 PARIS. Galerie Le Portique. *20 tableaux récents et quelques dessins de jeunesse inédits par Marc Chagall*. June 13-30.
- 923 SAN FRANCISCO. California Palace of the Legion of Honor. March-April.

- 1932
- 924 * AMSTERDAM. Maatschappij Arti et Amicitiae (Society of Dutch Artists). *Marc Chagall*. March 12–April 3. 55 works. Illustrated catalogue, 8 p.
- 925 THE HAGUE. Esher Surrey Gallery. Group exhibition with Bérard, Derain, Kisling, Kogan and others. January 20–February 15. Catalogue includes biographical notes reprinted from *Sélection*, Antwerp, no. 6, 1929 (bibl. 10).
- 1933
- 926 * BASEL. Kunsthalle. *Marc Chagall*. November 4–December 3. 172 works. Illustrated catalogue with foreword by W. Barth and text by Gilles de la Tourette.
- 1934
- 927 * PRAGUE. Gallery Dra Feigla. November. 52 works. Catalogue, 4 p., with foreword by H. F.
- 1935
- 928 BRUSSELS. Palais des Beaux-Arts. *L'Art contemporain*.
- 929 * LONDON. The Leicester Galleries. *Paintings and Gouaches by Marc Chagall*. April–May. 44 works. Catalogue with foreword by R. H. Wilenski.
- 930 PARIS. Petit-Palais. *Artistes de ce temps*.
- 931 PARIS. Galerie Beaux-Arts et Gazette des Beaux-Arts. *Peintres instinctifs, Naissance de l'Expressionisme*. December 1935–January 1936. 34 works. Catalogue compiled by Raymond Cogniat, with foreword by André Salmon.
- 932 VILNA. Jewish Cultural Institute. *Marc Chagall*. Summer. 116 graphic works, illustrations for *Mein Leben*, Gogol's *Les Ames mortes*, La Fontaine's *Fables*, and the Bible.
- 1936
- 933 NEW YORK. New Art Circle. J. B. Neumann. *Marc Chagall*. November 30–December 31. Catalogue, 4 p., foreword by J. B. Neumann.
- 934 NEW YORK. Museum of Modern Art. *Fantastic Art, Dada, Surrealism*. December 1936–January 1937. 2 works. Illustrated catalogue, by Alfred H. Barr, Jr.
- 1937
- 935 PARIS. Petit-Palais. *Les maîtres de l'art indépendant 1895–1937*. 17 works. Separate room. Illustrated catalogue.
- 936 PARIS. Galerie Renou et Colle. *Gouaches de Chagall*. October 26–November 13.
- 937 PHILADELPHIA. Art Alliance. Solomon R. Guggenheim Collection of Nonobjective Paintings.
- 1938
- 938 * BRUSSELS. Palais des Beaux-Arts. *Marc Chagall*. February 22–March 13. 62 works. Illustrated catalogue.
- 939 LONDON. The Major Gallery. *Recent Works by Chagall*. January. 24 works. Catalogue.
- 940 * NEW YORK. Lilienfeld Galleries. *Marc Chagall*. February 28–March 26. 16 works. Catalogue, 4 p., with foreword by K. L.
- 941 PITTSBURGH. International Exhibition of Paintings, Carnegie Institute. October 13–December 14. 1 work. Cat. no. 187. Illustrated catalogue with 1 reproduction of Chagall.
- 1938–1939
- 942 NEW YORK. Lilienfeld Galleries. *Marc Chagall*. December 5, 1938–January 7, 1939. 15 works. Catalogue, 4 p.
- 1940
- 943 * PARIS. Galerie Mai. *Marc Chagall*. January 26–February 24. 30 works. Catalogue, 4 p., 1 illustration.
- 1941
- 944 * NEW YORK. Pierre Matisse Gallery. *Marc Chagall. Retrospective... 1910–1914*. November 25–December 13. 21 works. Catalogue, 4 p., with cover design.
- 1942
- 945 NEW YORK. Pierre Matisse Gallery. *Figure Pieces in Modern Painting*. January 20–February 14. Cat. no. 2. Group exhibition with Balthus, de Chirico, Derain, Matisse, and others. 1 work.
- 946 NEW YORK. Pierre Matisse Gallery. *Artists in Exile*. March 3–28. 1 work. Cat. no. 3, preface by J. T. Soby and N. Calas. With photograph of the 14 exiled artists in the exhibition.
- 947 * NEW YORK. Pierre Matisse Gallery. *Marc Chagall. 25 Paintings and Gouaches of 1931 to 1941*. October 13–November 7. Catalogue, 4 p.
- 948 NEW YORK. Coordinating Council of French Relief Societies.
- 949 NEW YORK. *First Papers of Surrealism*. Catalogue with texts by Sidney Janis and R. A. Parker.
- 950 NEW YORK. Museum of Modern Art. *Twentieth century Portraits*. 3 works. Illustrated catalogue with introduction by Monroe Wheeler, text on Chagall p. 22, mentioned on p. 135, 2 reproductions.
- 951 WASHINGTON D. C. Phillips Memorial Gallery. November 29, 1942–January 4, 1943.
- 1943
- 952 NEW YORK. Pierre Matisse Gallery. *Marc Chagall. Paintings, Gouaches*. November 2–27. 21 works. Catalogue, 8 p.
- 1944
- 953 DAYTON, OHIO. Art Institute. *Religious Art of Today*.
- 954 NEW YORK. Museum of Modern Art. *Modern Drawings*.
- 955 NEW YORK. Pierre Matisse Gallery. *Chagall*. October 31–November 30. 25 works. Catalogue, 4 p., with cover design.
- 956 NEW YORK. Pierre Matisse Gallery. *Homage to the Salon d'Automne, 1944*. December. 1 work. Cat. no. 4. Catalogue, 8 p.
- 957 NEW YORK. Curt Valentin Gallery. *The Lee Ault Collection of Modern Painting*.
- 1945
- 958 BOSTON. Institute of Modern Art. *Soutine and Chagall*. January 24–February 5.
- 959 CHICAGO. Art Club of Chicago. January 2–31. 34 works. Catalogue, 4 p.
- 960 LOS ANGELES. James Vigeveno Galleries. April 1–30. *Marc Chagall*. 29 works.
- 961 NEW YORK. Pierre Matisse Gallery. *Marc Chagall*. June 5–23.
- 962 NEW YORK. Gallery of Jewish Art. *Marc Chagall*. May 2–June 15. Catalogue, 8 p. Exhibition of Chagall's Synagogue series and 2 self-portraits.

- 963 PARIS. Galerie de Berri. *Quelques oeuvres de Marc Chagall*. October 3–23.
- 964 PARIS. Galerie Vendôme. *Marc Chagall*. December 15, 1945–January 15, 1946. 25 works.
- 1946
- 965 NEW YORK. Gallery Ferrargil. *Berman, Chagall, Vertès*.
- 966 NEW YORK. Pierre Matisse Gallery. *Chagall, Paintings 1945–1946*. February 5–March 2. Catalogue, 4 p., with cover design.
- 967 NEW YORK. Museum of Modern Art. *Eleven Europeans in America*.
- 968 * NEW YORK. Museum of Modern Art. *Marc Chagall*. April 4–June 23. 144 works. Illustrated catalogue with texts by James Johnson Sweeney and Carl O. Schniewind, bibliography by Hannah B. Muller (bibl. 495).
- 969 * CHICAGO. Art Institute of Chicago. *Marc Chagall*. November 15, 1946–January 12, 1947. Same exhibition and same catalogue as 968.
- 1947
- 970 AVIGNON. Palais des Papes. *Exposition de peintures et sculptures contemporaines*. 18 works by Chagall. Catalogue with texts by C. Zervos, p. 60–61.
- 971 CHICAGO. Art Institute of Chicago. *The Winterbotham Collection*.
- 972 * FREIBURG/BREISGAU. *Les maîtres de la peinture française contemporaine*. Opening October 20. 6 works. Illustrated catalogue by Maurice Jardot and Kurt Martin. Text by Georg Schmidt, "Le merveilleux dans l'art de Marc Chagall," p. 40–41. 6 works by Chagall reproduced in color. Editions of the catalogue in French and in German: Baden-Baden, Woldemar Klein, 1948.
- 973 * NEW YORK. Pierre Matisse Gallery. *Marc Chagall: Recent Paintings, Gouaches for A Thousand and One Nights*. April 8–26. Catalogue, 8 p.
- 974 PARIS. Galerie Charpentier. *Cent chefs-d'oeuvre des peintres de l'Ecole de Paris*. Catalogue by Jacques Lassaigne.
- 975 PARIS. Galerie Jean-Marc Vidal. *Groupe Fraternité*.
- 976 * PARIS. Musée National d'Art Moderne. *Marc Chagall*. October 17–December 22. 67 works. Catalogue, 12 p., with cover illustration, preface by Jean Cassou.
- 977 * AMSTERDAM. Stedelijk Museum. *Marc Chagall*. 80 works. Illustrated catalogue, 28 p. Preface by Chaja Goldstein and H.L.C. Jaffé, poem "A Marc Chagall" by Paul Eluard and selections from *Ma vie* by Chagall. Text in Dutch, except poem by Eluard. Same exhibition as 976.
- 1948
- 978 BEVERLY HILLS. Modern Institute of Art. *Modern Artists in Transition*.
- 979 COLOGNE. *Internationale Ausstellung christlicher Kunst*.
- 980 * LONDON. Tate Gallery. *Marc Chagall*. February 4–29. 66 paintings and 80 graphic works. Illustrated catalogue, 16 p., 8 pls., and cover design. Introduction by R. H. Wilenski. Same exhibition as 976, 977.
- 981 * NEW YORK. Pierre Matisse Gallery. *Marc Chagall*. November 2–27. 20 works. Catalogue, 4 p., with cover design.
- 982 NEW YORK. Kleemann Gallery. *The Arabian Nights*. November 27–December 24. Catalogue.
- 983 * VENICE. XXIV Biennale. June–September. 37 paintings and drawings, 30 illustrations for Gogol's *Les Ames mortes*, La Fontaine's *Fables*, and the Bible. Room in the French Pavilion. Text in the catalogue by Lionello Venturi, p. 266–267.
- 1949
- 984 CHICAGO. Art Institute of Chicago. *Arensberg Collection*.
- 985 CHICAGO. Art Institute of Chicago. *Illustrations to Gogol, The Dead Souls*. October 7, 1949–January 1950.
- 986 COLOGNE. Wallraf-Richartz-Museum. *Sammlung Haubrich*.
- 987 * LUCERNE. Galerie Rosengart. *Marc Chagall*. July 4–October 4. 31 gouaches and drawings and 118 etchings to Gogol, *Les Ames mortes*. Illustrated catalogue, 16 p., with a facsimile letter by the artist, dated June 19, 1949, to S. Rosengart.
- 988 OOSTENDE. Palais des Thermes. *Gloire de la peinture moderne. Hommage à James Ensor*. Catalogue with text by E. Langui.
- 989 PARIS. Librairie la Hune. Exhibition of *Chagall ou l'orage enchanté* by Raïssa Maritain and *Lumières allumées* by Bella Chagall. July 1–30.
- 990 STOCKHOLM. National Muscet. *Franske Konst 1938–1948*.
- 1949–1950
- 991 DÜSSELDORF. Kunsthalle. *Chagall*. November 20, 1949–January 1, 1950.
- 1950
- 992 BERGAMO. Palazzo della Ragione. *Mostra Internazionale del Disegno moderno*. September 28–October 22. 6 drawings. Illustrated catalogue, 1 illustration by Chagall.
- 993 BERLIN. *Französische Malerei und Plastik*. Exhibition organized by Jacques Lassaigne.
- 994 BRUSSELS. Palais des Beaux-Arts. *La peinture sous le signe d'Apollinaire*.
- 995 EINDHOVEN. Stedelijk van Abbe-Museum. *French Religious Art*.
- 996 NEW YORK. Buchholtz Gallery. *Contemporary Drawings*.
- 997 NEW YORK. Museum of Modern Art. *Painting and Sculpture, Recent Acquisitions*.
- 998 NICE. Galerie des Ponchettes. *La belle époque 1895–1914*.
- 999 NICE. Galerie des Ponchettes. *Le livre illustré contemporain*.
- 1000 * PARIS. Galerie Maeght. *Marc Chagall*. March–April. 29 paintings, 8 wash drawings, and gouaches, 1949–50; 13 gouaches for the *Arabian Nights*; etchings for *Les Ames mortes*; and 13 ceramics. Illustrated catalogue: *Derrière le miroir*, no. 27–28. Texts by Jean Wahl, Apollinaire, Cendrars, and L. Venturi (bibl. 150).
- 1001 ROME. Saint Louis des Français. *Libri e ogetti d'arte religiosi in Francia*.
- 1950–1951
- 1002 * ZÜRICH. Kunsthau. *Marc Chagall*. December 9, 1950–January 28, 1951. 148 works. Illustrated catalogue, 25 p., 8 pls. Preface by René Wehrli, text by Lionello Venturi.
- 1951
- 1003 AMSTERDAM. Stedelijk Museum. *Surrealism and Abstraction, Collection Peggy Guggenheim*.
- 1004 * BERN. Kunsthalle. *Marc Chagall*. February 4–March 4. 135 works. Illustrated catalogue, 18 p., 16 pls. Preface by A. Rüdinger, includes biographical notes.
- 1005 BEVERLY HILLS. Perls Galleries. *Chagall*.
- 1006 BRUSSELS. Palais des Beaux-Arts. *Surrealism and Abstraction*. Same exhibition as 1003.

- 1007 BRUSSELS. Palais des Beaux-Arts. *La Réserve. 75 oeuvres du demi-siècle.*
- 1008 * JERUSALEM. Bezalel National Museum of Art. *Marc Chagall, Retrospective 1908-1915.* 179 works. Illustrated catalogue in French and Hebrew. 40 p. plus 24 pls. Texts by M. Narkiss, M. Chagall, and Lionello Venturi. Includes biographical notes.
- 1009 * TEL AVIV. Museum. Same exhibition as 1008.
- 1010 * HAIFA. Museum of Modern Art. Same exhibition as 1008, 1009.
- 1011 * EIN-HAROD. Art Circle. Same exhibition as 1008, 1009, 1010.
- 1012 NEW YORK. Knoedler Galleries. *Recent Paintings of Marc Chagall.* April 16-May 5. 31 works. Catalogue with foreword by A. A. Juviler.
- 1013 * STOCKHOLM. Galerie Samlaren. *Marc Chagall, peintures, gouaches, lavis, eaux-fortes.* 46 paintings and the illustrations for *Mein Leben*, *Les Ames mortes*, *La Fontaine's Fables* and the Bible. Illustrated catalogue, 16 p.
- 1014 TURIN. Palazzo Belle Arti. *Peintres d'aujourd'hui. France-Italie.*
- 1952
- 1015 AMSTERDAM. Stedelijk Museum. *100 Chefs-d'oeuvres du Musée National d'Art Moderne de Paris.*
- 1016 BASEL. Kunsthalle. *Phantastische Kunst des 20. Jahrhunderts.* August 8-October 10. 1 work. Illustrated catalogue, no. 35.
- 1017 BERLIN. Hochschule für Bildende Künste. *Werke französischer Meister der Gegenwart.*
- 1018 LAUSANNE. Musée Cantonal des Beaux-Arts. *Rhythmes et couleurs.*
- 1019 * NEW YORK. Curt Valentin Gallery. *Sculptures, Ceramics, Etchings for the Fables of La Fontaine.* November 18-December 13. 126 works, including 100 etchings. Illustrated catalogue with texts by Chagall.
- 1020 * NICE. Galerie des Ponchettes. February-March. 44 works. Illustrated catalogue, 24 p. with texts by Jean Cassou and Jean Dagron, "Chagall et la province Nicoise."
- 1021 * PARIS. Galerie Maeght. *Sculptures et céramiques de Chagall.* March-April. For this exhibition the Galerie Maeght published a special number of *Derrière le miroir*, no. 44-45, 12 p., with texts by Gaston Bachelard, "La lumière des origines," Charles Estienne, "Le mur des fables," and Ambroise Vollard, "J'édite les Fables de La Fontaine et je choisis Chagall comme illustrateur." With 2 original lithographs and 4 reproductions.
- 1022 PARIS. Musée des Arts Décoratifs. *Cinquante ans de peinture française dans les collections particulières.*
- 1023 * ROME. Galleria dell'Obelisco. November. 56 works, including 54 graphic works for the *Fables* of La Fontaine. Catalogue, 4 p. with cover design, text by Lionello Venturi, "Le Favole di Chagall."
- 1024 CAGNES-SUR-MER. Château Musée. *Exposition Chagall et Matisse.*
- 1025 CHICAGO. Art Club of Chicago. *Chagall Etchings: Fables of La Fontaine.*
- 1026 GENEVA. Musée de l'Athénée. *Marc Chagall.* Illustrated catalogue with preface by Lionello Venturi.
- 1953
- 1027 MILAN. Galleria del Milione.
- 1028 SANTA BARBARA, CALIFORNIA. Museum of Arts. *Marc Chagall, Paintings and Graphics.* February 10-March 7. 55 works. Catalogue with preface by James M. McLane.
- 1029 * TURIN. Museo Civico, Palazzo Madama. *L'Opera di Marc Chagall.* April-June. 391 works. Illustrated catalogue, 63 p., 122 pls. Preface by Amadeo Peyron and texts by Lionello Venturi and Jean Cassou.
- 1030 * VIENNA. Albertina. *Marc Chagall: Zeichnungen, Aquarelle, Graphik.* February-March. 67 drawings, 180 etchings. Illustrated catalogue, 32 p., with text by Otto Benesch
- 1954
- 1031 LIÈGE. Salle de l'Emulation. *Chagall.* April 24-May 6. 26 works. Illustrated catalogue, 16 p., with foreword by André de Ridder and poem, "A Marc Chagall," by Paul Eluard.
- 1032 PARIS. Musée Municipal d'Art Moderne. *Dixième Salon de Mai.* May 7-30, 1 painting. Illustrated catalogue, no. 44, repr.
- 1033 * PARIS. Galerie Maeght. *Marc Chagall: Paris.* June-August. 29 works, paintings 1952-1954. Catalogue in special number of *Derrière le miroir*, no. 66-68, with texts by Marcel Arland, "Et la Peinture... n'est plus rien d'autre qu'une façon d'aimer," and by Lionello Venturi, "Paris de Marc Chagall." Illustrated with 11 original lithographs.
- 1955
- 1034 CANNES. Palais Miramar. *Premier Festival International de la Céramique.*
- 1035 FREIBURG/BREISGAU. Kunstverein. *Marc Chagall.* August 7-September 4. 29 gouaches and drawings and 118 graphic works. Catalogue, 12 p., including biographical notes.
- 1036 GÖTEBORG. The Göteborg Art Gallery. *Falk Simons Samling av Målningar och Teckningar.*
- 1037 * HANNOVER. Kestner-Gesellschaft. *Marc Chagall.* May 25-June 26. 96 works. Illustrated catalogue, 42 p., cover design, with foreword by Alfred Hentzen.
- 1038 HANNOVER. Kestner-Museum. *Marc Chagall, Graphik.* May 25-June 26. 148 graphic works. Separate catalogue, 6 p.
- 1039 HOUSTON. Museum of Fine Arts. *Chagall and de Chirico.* April 3-May 1. 26 works. Illustrated catalogue with foreword by Lee Malone and text by Lionello Venturi. Includes biographical notes.
- 1040 * KASSEL. Museum Frederizianum. *Documenta.* July 11-October 11. 7 works. Illustrated catalogue, 128 p., portrait and 3 reproductions.
- 1041 MARSEILLES. Musée Cantini. *Premières étapes de la peinture moderne.*
- 1042 NEUSS. Clemens Sels Museum. *Marc Chagall: Bibel-Illustrationen.* May 1-July 31. Illustrated catalogue, 16 p., with foreword by M.T. Engels.
- 1043 ROME. Galleria La Medusa. *Marc Chagall.* Exhibition directed by Nello Ponente.
- 1956
- 1044 * BASEL. Kunsthalle. *Marc Chagall, Werke aus den letzten 25 Jahren.* August 25-October 21. 146 works. Illustrated catalogue, 14 p. and 16 pls. Foreword by Arnold Rüdinger. Includes biographical notes.
- 1045 * BERN. Kunsthalle. *Marc Chagall 1950-1956.* October 27-November 29. 130 works. Illustrated catalogue, 12 p. plus 15 pls., cover design, with foreword by Franz Meyer. Includes biographical notes.

- 1046 * BERN. Galerie Klipstein & Kornfeld. *Marc Chagall, Graphik aus den Jahren 1950-1956*. October 26-December 1. 74 works. Illustrated catalogue, 32 p., cover design, biographical notes by Hans Bolliger.
- 1047 BRUSSELS. Palais des Beaux-Arts. *De Toulouse-Lautrec à Chagall, dessins, aquarelles, gouaches*. March 3-April 22. Illustrated catalogue, 54 p. and 80 pls., cat. nos. 13-17, pls. 78-80.
- 1048 MANNHEIM. Kunsthalle. *Marc Chagall und Henri Laurens*.
- 1049 NEW YORK. Perls Galleries. *Marc Chagall*. March 12-April 14. 28 works. Illustrated catalogue, 8 p.
- 1050 NEW YORK. Galerie Chalette. *Chagall, Recent Works*. November 13-December 8. Illustrated catalogue with poem, "Portrait," by Blaise Cendrars translated by John Dos Passos and remarks by James Johnson Sweeney, both reprinted from bibl. 495.
- 1051 NICE. Galerie des Ponchettes. *L'art contemporain*. August. 10 works. Illustrated catalogue, cat. no. 9 and 9 works on separate pages.
- 1052 PARIS. Galerie Charpentier. *Ecole de Paris 1956*.
- 1053 RECKLINGHAUSEN. Kunsthalle. *Beginn und Reife*. June 17-July 30. Illustrated catalogue, nos. 67-69, 3 reproductions.
- 1054 YVERDON. Hôtel de Ville. *Cent sculptures de peintres de Damiér à Picasso*.
- 1956-1957
- 1055 * AMSTERDAM. Stedelijk Museum. *Marc Chagall werk van late jaren jaren*. December 7, 1956-January 14, 1957. 252 works. Illustrated catalogue, 34 p., with text by Lionelle Venturi, reprinted from the book *Chagall*, Geneva, Skira, 1946. Includes biographical notes.
- 1056 * AMSTERDAM. Stedelijk Museum. *Chagall. 75 dessins 1907-1927*. December 7, 1956-January 14, 1957. 75 drawings. Illustrated catalogue, 44 p., with cover design and with selections from *Ma vie*. Includes biographical notes. Text in French and Dutch.
- 1957
- 1057 * BRUSSELS. Palais des Beaux-Arts. *Marc Chagall*. January 19-February 19. 316 works: 252 in the catalogue, 64 on supplementary list. Illustrated catalogue, 36 p., with biographical notes. Same as 1055.
- 1058 * BRUSSELS. Palais des Beaux-Arts. *Marc Chagall. 75 dessins 1907-1927*. January 19-February 24. Same exhibition as 1056.
- 1059 * BASEL. Kunstmuseum. *Marc Chagall, das graphische Werk*. November 3-December 8. 275 works. Illustrated catalogue, 27 p., compiled by Hanspeter Landolt and Erwin Treu.
- 1060 CHARLEROI. Cercle Royal Artistique et Littéraire de Charleroi, Salle de la Bourse. *Hommage à Marc Chagall*. March 23-April 11. 25 works. Illustrated catalogue with texts by Jacques Lassaigne, "Mutation de Chagall," Paul Eluard, "A Marc Chagall" (poem), and Léon Koenig, "Marc Chagall." With a retrospective exhibition of Paul Delvaux. Includes biographical notes.
- 1061 JERUSALEM. Bezalel National Museum of Art. *Bible Chagall*. 105 etchings. Illustrated catalogue, 32 p., in English and Hebrew, with introduction by Eugène Kolb, and text in French by Meyer Schapiro, reprinted from bibl. 165.
- 1061a NEW YORK. Museum of Modern Art. *Marc Chagall-Seventieth Birthday*. December 18, 1957-February 23, 1958. A special exhibition of paintings, prints, and watercolors from the Museum's collection. Included also etchings for the Old Testament shown in New York for the first time and the original illustrations for La Fontaine's *Fables*.
- 1062 NEW YORK. Perls Galleries. *Fifteen Major Selections*.
- 1063 * PARIS. Bibliothèque Nationale. *L'oeuvre gravé de Marc Chagall*. 237 works. Illustrated catalogue, 32 p., foreword by Julien Cain, text by Jean Valléry-Radot. Catalogue by Jean Adhémar and Maryvonne Sauvage.
- 1064 PARIS. Musée National d'Art Moderne. *Depuis Bonnard*.
- 1065 PARIS. Galerie Charpentier. *Ecole de Paris 1957*.
- 1066 PARIS. Galerie de Maeght. *Marc Chagall, peintures 1955-1957*. July-August. 22 works. Catalogue in *Derrière le miroir*, no. 99-100, with text by Jean Paulhan, "Chagall à sa juste place." Includes 4 original color lithographs and 22 reproductions of the paintings.
- 1067 PASADENA. Pasadena Art Museum. *70th Anniversary Exhibition: Chagall*. May 28-July 28. 426 works (including book illustrations). Illustrated catalogue, 32 p., cover design. Foreword by Jules Langsner, text by James L. McLane, "Why Chagall?." Includes biographical notes.
- 1068 * SALZBURG. Galerie Welz. *Marc Chagall*. Summer. 264 works. Illustrated catalogue, 48 p. Preface by Wieland Schmied.
- 1069 * SÃO PAULO. IV Biennale. Special Hall. 25 paintings. Illustrated catalogue, text by Raymond Cogniat.
- 1070 TEL AVIV. Museum. *Bible Chagall*. 105 etchings. Same exhibition and catalogue as 1061.
- 1071 TURIN. Museo Civico. *Pittore di Nizga e della Costa Azzurra*.
- 1958
- 1072 BRUSSELS. Palais des Beaux-Arts. *Cinquante ans d'art moderne*.
- 1073 CASTRES. Musée. *De Bonnard à Chagall*.
- 1074 CHICAGO. Renaissance Society. *Painting and Graphic Work by Chagall*. February 15-March 8. 19 paintings and illustrations for *Mein Leben*, *Dead Souls* and *Arabian Nights*.
- 1075 COLOGNE. Wallraf-Richartz-Museum. *Hauptwerke der Sammlung Solomon R. Guggenheim, New York*.
- 1076 DELFT. Prinsenhof. *Nieuwe religieuze Kunst*.
- 1077 FRANKFURT. Frankfurter Kunstverein. *Bibel-Illustrationen*. Catalogue with preface by Kurt Gravenkamp.
- 1078 GENEVA. Galerie G rald Cramer. *Marc Chagall: eaux-fortes, pointes-s ches, bois*. June 17-July 30. 40 works. Illustrated list.
- 1079 NEW YORK. Galerie Chalette. *Chagall; a Selection of Paintings from American Museums and Private Collections*. March-April. 27 works. Illustrated catalogue, 32 p., foreword by Raissa Maritain.
- 1080 NICE. Galerie des Ponchettes. *Marc Chagall, oeuvre grav *. February-March. 150 works. Illustrated catalogue, 32 p., foreword by Madeleine Ferry, text by Julien Cain. Includes biographical notes and a summary bibliography, 8 pls.
- 1081 PARIS. Mus e National d'Art Moderne. *Le Dessin. De l'Impressionisme   nos jours*.
- 1082 PARIS. Galerie Maeght. *Sur quatre murs*. 1 work (mosaic, 1958). Mentioned in *Derrière le miroir*, no. 107-109, which also contains 1 original color lithograph by Chagall.
- 1083 VEVEY. Mus e Jenisch. *De Monet   Chagall, Collection Rosensaft*. June 28-September 14. 16 works. Illustrated catalogue, nos. 85-100, 2 pls.
- 1084 VIENNA. Galerie St. Stephan. *Marc Chagall*.

- 1959
- 1085 COLOGNE. Wallraf-Richartz-Museum. *Sammlung Haubrich*.
 1086 EDINBURGH. Arts Council Gallery. *Chagall: Lithographs 1950-1956*. June 19-July 6. Same exhibition as 1087.
 1087 GLASGOW. University Print Room. *Chagall: Lithographs 1950-1956*. June 1-19.
 1088 * HAMBURG. Kunstverein. *Marc Chagall*. February 6-March 22. 403 works. Illustrated catalogue, 56 p., 210 reproductions in black and white and color. Foreword by Alfred Hentzen, biography and bibliography by François Mathey. With selections from the artist's writings. 272 paintings and gouaches, 5 sculptures, 22 ceramics, 101 graphic works, and 3 illustrated books.
 1089 HAMBURG. Kunsthalle. *Französische Zeichnungen des 20. Jahrhunderts*. September 3-November 15. 21 works. Illustrated catalogue, 32 p., nos. 14-34. 4 reproductions of Chagall drawings. Foreword by Alfred Hentzen and Wolf Stubbe. Introduction by Bernard Dorival.
 1090 * MUNICH. Haus der Kunst. *Marc Chagall*. April 7-May 31. Same exhibition and catalogue as 1088.
 1091 * PARIS. Musée des Arts Décoratifs. *Marc Chagall*. June-October. 185 paintings. Illustrated catalogue, 82 p., 185 reproductions (13 in color). Introduction by Jacques Guérin and text by Marc Chagall, "Quelques impressions sur la peinture française," reprinted from a speech at the Pontigny Conference at Mount Holyoke College in August 1943 (bibl. 55-57). Biography and bibliography by François Mathey.
 1092 PITTSBURGH. Carnegie Institute. *Exhibition of Paintings from Previous Internationals*. Exhibition of contemporary paintings and sculpture.
 1093 RAVENNA. Museo Nazionale. *Mostra di mosaici moderni*. June 7-October 31. 1 work. Illustrated catalogue, foreword by Mario Vistoli, introduction by Marco Valsecchi. 1 work by Chagall reproduced.
- 1960
- 1094 BERN. Galerie Klipstein & Kornfeld. *Marc Chagall, Gouachen, Aquarelle, Zeichnungen 1911-1959, Lithographien 1956-1960*. April 30-May 28. 22 paintings and drawings, 28 lithographs. Illustrated catalogue, with 2 portraits of the artist, cover design.
 1095 COPENHAGEN. Statens Museum for Kunst. *Marc Chagall*. October 22-November 13. 153 works. Illustrated catalogue, 24 p., 6 pls. Foreword by Helge Ernst, biography by François Mathey. Exhibition with one of Oskar Kokoschka, on the occasion of the dedication of the Erasmus Prize to the two artists.
 1096 FRANKFURT. Städtisches Kunstinstitut. *Marc Chagall: Commedia dell'arte*. November 18-December 10. 16 works. Illustrated catalogue, 18 p., with cover design. Introduction by Karl von Rath. Exhibition of the painting *Commedia dell'arte* intended for the foyer of the theater at Frankfurt, with the preparatory sketches.
 1097 REIMS. Musée des Beaux-Arts. *Marc Chagall*. June-August. 72 works. (Stained-glass windows, sculpture, and graphic work). Illustrated catalogue, 20 p., cover design. Texts by Chagall and Jacques Dupont.
- 1961
- 1098 * DÜSSELDORF. Kunsthalle. *Marc Chagall, Graphik aus den Jahren 1950-1960*. April 19-May 22. 108 works. Illustrated catalogue, 28 p., 20 pls., preface by Karl-Heinz Hering, with biographical notes by Hans Bolliger, and an abbreviated bibliography.
 1099 * KNOCKE-LE-ZOUTE. Casino Communal. *Hommage à Marc Chagall, exposition rétrospective*. July 1-September 15. 94 works. Illustrated catalogue, 56 p. Text by André de Ridder. Includes biobibliography.
 1100 * PARIS. Musée des Arts Décoratifs. *Chagall, Vitraux pour Jérusalem*. June 16-September 30. 71 works (12 stained-glass windows plus preparatory works.). Illustrated catalogue, 88 p. Preface by Jacques Dupont, texts by Charles Marq: "Chagall à Reims"; poem and extracts from *Ma vie* by the artist; Raïssa Maritain: "Une parole dont la saveur est l'essence"; Pierre Cabanne: "Chagall rend à la lumière sa liberté"; and from the Bible.
 1101 NEW YORK. Museum of Modern Art. *Chagall-The Jerusalem Windows*. November 19, 1961-January 3, 1962. The 12 stained-glass windows, a model of the synagogue, plus a selection of original maquettes, a series of collages, the final sketches, and large gouaches done after the windows were finished.
- 1963
- 1102 CANNES. Galerie Madoura. *Marc Chagall, Céramiques*. September. 53 works (33 ceramics, 20 drawings). Illustrated catalogue, 12 p., illustrated cover. Poem, "A Marc Chagall," by Paul Eluard, texts by S. and G. Ramić.
 1103 GENEVA. Musée Rath. *Marc Chagall et la Bible*. June 30-August 26. 50 oils and gouaches, 4 ceramics, 105 etchings, 1 maquette for the Metz Cathedral window, 75 sketches, gouaches, and maquettes for the Jerusalem windows. Illustrated catalogue, 109 p., 44 pls., 1 lithograph on cover. Foreword by Pierre Bouffard, texts and notes by Jean Leymarie and Meyer Schapiro. Includes biobibliography.
 1104 LA JOLLA, CALIFORNIA. Art Center. *Marc Chagall, 75th Anniversary Exhibition*. October 1-November 11. 118 works (42 oils and gouaches, 65 prints). Illustrated catalogue, 28 p., 17 pls., foreword by Donald J. Brewer, texts by Jules Langsner and Gerhard Pinkus.
 1105 LE LOCLE, SWITZERLAND. Musée des Beaux-Arts. *Marc Chagall*. September 9-October 1962. 298 works (etchings and lithographs). Illustrated catalogue, 88 p., 47 pls., forewords by Henry Jacquet and M. Bergeon, text by Claude Roger-Marx.
 1106 NICE. Musée Masséna. *Marc Chagall, Gouaches pour l'affiche de Nice*. February-April. 24 works. Illustrated catalogue, 24 p., 10 pls., foreword by Jean Medecin, text by Jacques Thirion.
 1107 PARIS. Galerie Maeght. *Marc Chagall*. June-July. 13 works. Special issue of *Derrière le miroir*, no. 132, June 1962. 22 p., text by Yves Bonnefoy, "La religion de Chagall"; 2 original color lithographs, 13 reproductions of the paintings exhibited, and a photograph of the artist.

List of Illustrations

- 1 List of Reproductions in the Text
- 2 List of the Classified Catalogue
- 3 Works by Other Artists
Referred to in the Text

The data are given as follows: title of work; medium and support; size in inches with height preceding width; signature and date of work; collection. The positions of signature material are indicated thus: l. r. (lower right), u. l. (upper left), t. c. (top center), b. c. (bottom center), or other combinations of these letters. The place names, dates, signatures, slogans found in these signature areas have been rendered to conform as nearly as possible with the original material placed there by the artist.

The indication "Mourlot No." refers to the plate numbers in Julien Cain and Fernand Mourlot, *Chagall lithographe* (Paris, 1960).

1 List of Reproductions in the Text

- 8 *Before the House*. Pen drawing on paper. $8\frac{5}{8} \times 7$ ". Unsigned. Private collection.
- 13 *The Painter*. Brush drawing, India ink. $8\frac{5}{8} \times 7\frac{1}{8}$ ". l.r. Chagall 1914. Private collection.
- 17 *Movement*. India ink drawing on paper. $18\frac{1}{2} \times 13\frac{3}{8}$ ". Private collection, France.
- 18 *The Birth*. Pen drawing on paper.
- 19 *Self-portrait with Parents in Profile*. Pen drawing on paper. $7\frac{1}{8} \times 4\frac{3}{4}$ ". l.l. "My father, my mother, and myself, Chagall, Paris in the year 1911" (written in Russian except for "Paris"). Owned by artist.
- 22 *My Parents*. Pen drawing on paper. $5\frac{1}{8} \times 8\frac{1}{4}$ ". l.r. Chagall 1911, "My parents" (written in Russian). Private collection.
- 23 *Herring Storehouse*. Pen drawing on paper. $5\frac{1}{8} \times 8\frac{1}{4}$ ". l.r. The "Herring Store" Chagall 1911 (in Russian).
- 30 *Apollinaire and Chagall*. Ink and gouache on paper. l.l. Marc Chagall. 1910-11.
- 42 *In Front of the Native House*. Pen drawing on paper. $6\frac{1}{2} \times 5\frac{1}{2}$ ". l.r. 1908 Chagall. Owned by artist.
- 44 *Love*. Pencil drawing on paper. $11\frac{3}{8} \times 7\frac{1}{2}$ ". l.l. "Love" (in Russian). l.r. M. Chagall 1907. Private collection, France.
- 46 *Father*. Sepia-India ink brush drawing. $8\frac{5}{8} \times 7$ ". Private collection, Moscow.
- 48 *The Dining Room*. Pen drawing on paper. l.r. Chagall 1910 Russia. Private collection.
- 51 *Little Parlor*. Oil on paper, mounted on canvas. $8\frac{7}{8} \times 11\frac{3}{8}$ ". l.r. Chagall 1908. Private collection, France.
- 53 *Self-portrait*. Oil on canvas. $11\frac{3}{4} \times 9\frac{1}{2}$ ". l.l. Chagall 1908. Owned by artist.
- 54 *Woman with Basket (Peasant Woman)*. Oil on cardboard. $26\frac{3}{4} \times 20\frac{1}{8}$ ". l.l. Marc Chagall. Private collection, Moscow.
- 55 *The Musicians*. Watercolor on paper. $11\frac{1}{8} \times 8\frac{7}{8}$ ". l.r. Chagall Marc 1907. Owned by artist.
- 56 *The House in the Park*. Oil on canvas. $24 \times 20\frac{7}{8}$ ". l.r. Chagall 1908. Private collection, France.
- 58 *A. Rom and His Family in Petersburg*. Pen drawing on paper. l.r. Chagall 1911. "My friend is drawing" (in Russian). Owned by artist.
- 61 *Child on a Chair*. India ink drawing on paper. l.r. Chagall, 1908. Private collection.
- 63 *Seated Model*. Black chalk drawing on paper. $12\frac{1}{4} \times 9$ ". Private collection, France.
- 65 *The Dead Man*. Oil on canvas. $27\frac{1}{8} \times 34\frac{1}{4}$ ". l.r. Marc Chagall 1908. Private collection, France.
- 66 *Funeral with Cart*. Pen drawing on paper. $4\frac{3}{4} \times 11\frac{3}{8}$ ". l.r. Chagall 1908. Owned by artist.
- 68 *Vitebsk*. India ink drawing on paper. l.r. "Vitebsk" (in Russian) Chagall
- 70 *Aunt's Wedding*. India ink drawing on paper. $5\frac{3}{4} \times 7\frac{1}{8}$ ". l.l. Chagall Russic. l.r. "The aunt is being married" (in Russian). Rijksmuseum Kröller-Müller, Otterlo, The Netherlands.
- 71 *The Painter and His Family*. Drawing, pencil and India ink. l.r. Chagall 1910. Owned by artist.
- 73 *Young Girl on a Sofa (Mariaska)*. Oil on canvas. $29\frac{1}{2} \times 36\frac{1}{2}$ ". u.r. Chagall (in Russian) 1907. Collection Ernesto Blohm, Caracas.
- 74 *Circumcision*. Oil on canvas. $29\frac{1}{8} \times 26\frac{3}{8}$ ". On the back: Chagall 1909. Collection Prof. and Mrs. Harry W. Walborsky, Tallahassee.
- 75 *The Holy Family*. Oil on canvas. $29\frac{7}{8} \times 25$ ". l.r. Chagall 1910. Owned by artist.
- 76 *Red Nude, Sitting Up*. Oil on canvas. $36\frac{1}{4} \times 28$ ". On the back: Chagall. Private collection, London.
- 77 *The Couple*. Oil on canvas. $39\frac{1}{8} \times 35\frac{3}{8}$ ". l.r. Chagall 1909. Private collection, France.
- 78 *The Wedding*. Oil on canvas. $24\frac{3}{8} \times 38\frac{1}{8}$ ". l.r. Chagall. Marc Chagall (in Russian) 1909. Foundation E. G. Bührle, Zurich.
- 79 *La Kermesse*. Oil on canvas. $26\frac{3}{4} \times 37\frac{3}{8}$ ". l.r. Marc Chagall 1908. Collection Wright Ludington, Santa Barbara, Calif.
- 80 *My Fiancée in Black Gloves*. Oil on canvas. $34\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall 1909. Kunstmuseum, Basel.
- 82 Poem of 1909. Written down from memory later on. Private collection.
- 85 *Bella at the Window*. Pen drawing on paper. Private collection.

- 86 *Boy Cousin*. Brush drawing, India ink on paper. $12\frac{5}{8} \times 7\frac{1}{8}$ ". l.r. 1910 Chagall. Private collection, Paris.
- 89 *Birth*. Oil on canvas. $25\frac{5}{8} \times 35\frac{1}{4}$ ". l.r. Chagall 1910. Owned by artist.
- 92 *Bath*. Pen drawing on paper. $8\frac{5}{8} \times 9$ ". l.r. "Ritual bath 1910, sketch" (in Russian) Chagall. Saidenberg Gallery, New York.
- 94 *Bella with Flowers*. Brush drawing, India ink on paper.
- 96 *Le Fauconnier Correcting Studies*. India ink drawing, blue and green, on paper. $5\frac{1}{8} \times 8\frac{1}{4}$ ". l.r. "Le Fauconnier" Chagall 1911, and: "In the Acad." (in Russian). Private collection, France.
- 97 *The Harvest*. Oil on canvas. $23\frac{5}{8} \times 31\frac{7}{8}$ ". l.r. Marc Chagall 1910. Perls Gallery, New York.
- 99 *Studio*. Oil on canvas. $23\frac{5}{8} \times 28\frac{3}{4}$ ". l.c. Chagall 1910. Owned by artist.
- 101 *The Sabbath*. Oil on canvas. $35\frac{3}{8} \times 37\frac{3}{8}$ ". l.r. Chagall. Wallraf-Richartz Museum, Cologne.
- 102 *The Model*. Oil on canvas. $23\frac{1}{4} \times 19\frac{1}{4}$ ". l.r. Chagall 1910. Private collection, Paris.
- 103 *Father*. Oil on canvas. $31\frac{1}{2} \times 17\frac{3}{4}$ ". l.c. M. Chagall. 1911. Private collection, France.
- 104 *Still Life with Lamp*. Oil on canvas. $31\frac{7}{8} \times 17\frac{3}{4}$ ". l.r. Marc Chagall, Paris 1910, Gallerie Rosengart, Lucerne.
- 105 *The Birth*. Oil on canvas. $44\frac{1}{4} \times 76\frac{5}{8}$ ". l.l. M. Chagall Paris 1911. Art Institute of Chicago.
- 106 *The Ferris Wheel*. Oil on canvas. $36\frac{1}{4} \times 25\frac{5}{8}$ ". l.r. Marc Chagall. 1911-12. Private collection, London.
- 107 *Still Life*. Oil on canvas. l.l. Chagall 12-4.
- 108 *Mazin, the Poet*. 1911-12. Oil on canvas. l.r. Paris. right edge Cha. Collection Leirner, Brazil.
- 110 *Reclining Nude*. Brush drawing, India ink on paper. $7\frac{1}{8} \times 10\frac{5}{8}$ ". l.r. Chagall 1910. Collection Haubrich, Wallraf-Richartz Museum, Cologne.
- 113 *The Wedding*. Oil on canvas. $38\frac{5}{8} \times 74$ ". l.l. Marc Chagall 1910 Paris. Private collection.
- 115 *At Grandfather's*. Brush drawing, India ink on paper. $8 \times 10\frac{1}{2}$ ". Collection Dr. H. Hülsberg, Hagen, Westphalia.
- 117 *The Village Store*. Gouache on paper. $8\frac{5}{8} \times 7\frac{5}{8}$ ". l.l. Chagall. Collection Marcus Diener, Basel.
- 118 *The Soldier*. Gouache on paper. $11\frac{5}{8} \times 7\frac{7}{8}$ ". l.l. Chagall. Collection Mr. and Mrs. Victor Babin, Santa Fe.
- 119 *Nude with Raised Arm*. Gouache on brown paper. 9×12 ". l.r. Chagall, Paris 1911. Beyeler Gallery, Basel.
- 120 *Interior II*. Oil on canvas. $39 \times 70\frac{1}{8}$ ". l.l. M. Chagall, Paris. Private collection, Krefeld, Westphalia.
- 121 *Soldier and Peasant Girl*. Gouache on paper. $17\frac{1}{4} \times 12\frac{7}{8}$ ". c.r. (top of door) Chagall. Marlborough Fine Art, Ltd., London.
- 122 *The Yellow Room*. Oil on canvas. $21\frac{1}{8} \times 44\frac{1}{8}$ ". l.r. Chagall. Collection R. F. T. Dr. Paul Hänggi, Basel.
- 123 *The Drunkard*. Oil on canvas. $33\frac{1}{2} \times 45\frac{1}{4}$ ". l.r. Chagall, Paris, 1911-12. Collection Hans Neumann, Caracas.
- 124 *The Birth*. Oil on canvas. $18\frac{1}{8} \times 14\frac{1}{8}$ ". l.r. Chagall 1911. Private collection, Basel.
- 125 *Night Scene*. Pen drawing on paper. u.r. Chagall.
- 127 *Still Life*. Oil on canvas. $24\frac{3}{4} \times 30\frac{3}{4}$ ". On the back: Chagall. Collection Eric Estorick, London.
- 130 *Full Moon*. Brush drawing, India ink on paper.
- 132 *Woman*. India ink drawing, brush and pen on paper.
- 133 *Dedicated to My Fiancée*. Oil on canvas. $77\frac{1}{8} \times 45$ ". l.l. Chagall 911 Paris. (Frame painted by artist, 1911.) Kunstmuseum, Bern.
- 138 *The Drunkard*. Pen and brush on paper. l.r. Chagall Paris 13.
- 141 *Study for My Fiancée in Black Gloves*. Pencil on paper. $12\frac{1}{4} \times 7\frac{1}{8}$ ". l.r. Chagall, "Sketch for Bertha's portrait" (in Russian). Owned by artist.
- 142 *Apollinaire*. Pencil on paper. $13 \times 10\frac{1}{4}$ ". l.r. Pour Apollinaire Chagall 1911. Owned by artist.
- 147 *Jewish Peddler*. Pen drawing on paper. $3\frac{1}{2} \times 5\frac{1}{2}$ ". l.r. Chagall 1911. Private collection, France.
- 151 *Nude Study*. Pencil on paper. $12\frac{5}{8} \times 9\frac{1}{2}$ ". Private collection.
- 152 (top left) *Adam and Eve*, study for *Hommage à Apollinaire*. Gouache on paper. $10\frac{7}{8} \times 9\frac{1}{2}$ ". l.l. Marc. l.r. Chagall 1911-12. Private collection, Basel.
- 152 (top right) *Adam and Eve*, study for *Hommage à Apollinaire*. Gouache on paper. $6\frac{1}{2} \times 7\frac{3}{4}$ ". l.r. Chagall. Collection Mrs. Donald Ogden Stewart, London.
- 152 (bottom left) *Sketch I* for *Hommage à Apollinaire*. Pencil on paper. $12 \times 10\frac{1}{4}$ ". l.r. Chagall Paris 1911. Owned by artist.
- 152 (bottom right) *Sketch II* for *Hommage à Apollinaire*. Pencil on paper. $5\frac{1}{8} \times 4\frac{3}{4}$ ". (From a larger sheet of sketches and studies for the same work.) l.r. Chagall 1910. Owned by artist.
- 155 *Hommage à Apollinaire*. Oil on canvas. $42\frac{7}{8} \times 78$ ". t.c. Chagall. Stedelijk van Abbe-Museum, Eindhoven, The Netherlands.
- 156 *Self-portrait*. Crayon drawing on paper.
- 157 *The Funeral*. Oil on canvas. $14\frac{3}{8} \times 53\frac{1}{2}$ ". l.l. M. Chagall 909-4. Collection Antoine Bernheim, Paris.
- 158 *Russian Village, from the Moon*. Oil on canvas. $49\frac{5}{8} \times 40\frac{1}{8}$ ". l.r. Chagall 911. Private collection, Krefeld, Westphalia.
- 159 *To Russia, Asses, and Others*. Oil on canvas. $61\frac{3}{8} \times 48$ ". b. c. Chagall 1911 Paris. Musée National d'Art Moderne, Paris.
- 160 *The Holy Carter*. Oil on canvas. $58\frac{1}{4} \times 46\frac{1}{4}$ ". Several signatures upper right: Chagall Paris, Chagall Marc Paris. Private collection, Krefeld, Westphalia.
- 163 *I and the Village*. Oil on canvas. $75\frac{1}{4} \times 59\frac{1}{4}$ ". l.l. Chagall 1911 Paris. Museum of Modern Art, New York (Mrs. Simon Guggenheim Fund).
- 165 *Self-portrait*. Pen drawing on paper. $5\frac{1}{2} \times 5\frac{1}{8}$ ". l.r. Chagall 1910. Owned by artist.
- 169 *Self-portrait with Seven Fingers*. Oil on canvas. $50\frac{3}{8} \times 42\frac{1}{8}$ ". l.l. Chagall. Stedelijk Museum, Amsterdam.
- 171 *The Poet, or Half-Past Three*. Oil on canvas. $77\frac{5}{8} \times 57\frac{1}{2}$ ". l.l. Chagall Paris 1911. Philadelphia Museum of Art (Louise and Walter Arensberg Collection).
- 172 *Crucifixion*. Pen drawing on paper. l.l. Chagall.
- 175 *Golgotha*. Oil on canvas. $68\frac{1}{2} \times 75\frac{1}{4}$ ". l.r. 912 Chagall. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 176 *Nude with Fan*. Pen drawing on paper. $8\frac{7}{8} \times 8\frac{1}{2}$ ". l.r. Chagall Paris. l.r. Chagall. Private collection, Bern.
- 181 *Seated Nude*. Gouache on paper. $13 \times 9\frac{1}{2}$ ". l.r. Chagall 911. Private collection, Munich.
- 182 *Adam and Eve*. Oil on canvas. $63\frac{1}{4} \times 42\frac{7}{8}$ ". l.l. Chagall 912. City Art Museum of St. Louis.
- 183 *A Spoonful of Milk*. Gouache on paper. $15 \times 12\frac{1}{4}$ ". l.r. 1912 Chagall Paris 912. Collection R. F. T. Dr. Paul Hänggi, Basel.
- 184 *The Soldier Drinks*. Oil on canvas. $43\frac{1}{4} \times 37\frac{3}{8}$ ". l.r. Chagall. The Solomon R. Guggenheim Museum, New York.
- 185 *The Cattle Dealer*. Oil on canvas. $37\frac{3}{4} \times 78\frac{3}{4}$ ". l.r. Chagall Paris. Kunstmuseum, Basel.
- 186 *Carpenters and Fish*. Gouache on paper. $13\frac{3}{4} \times 13$ ". l.l. Chagall. Collection Dr. Steegmann, Cologne.
- 187 *Eve of the Day of Atonement*. Watercolor on paper. $12\frac{5}{8} \times 10\frac{7}{8}$ ". l.l. Chagall. Private collection, Munich.

- 188 *Soldiers*. Gouache on cardboard. $15 \times 12\frac{7}{8}$ ". l.r. Chagall 912. Collection Eric Estorick, London.
- 190 *Peasant Eating*. Pen drawing on paper. $11\frac{1}{4} \times 8\frac{7}{8}$ ". l.r. Chagall. Private collection, The Netherlands.
- 193 *My Parents*. Gouache on paper. $20\frac{1}{2} \times 13\frac{3}{8}$ ". l.r. M. Chagall. Collection Georges Daclemans, Brussels.
- 194 *Jew at Prayers*. Oil on canvas. $15\frac{3}{4} \times 12\frac{1}{4}$ ". Bezalel National Museum, Jerusalem.
- 195 *The Pinch of Snuff*. Oil on canvas. $52 \times 36\frac{5}{8}$ ". l.r. Chagall 1912. Private collection, Krefeld, Westphalia.
- 196 *Russia*. Gouache on paper. $10\frac{5}{8} \times 7\frac{1}{8}$ ". l.r. Chagall Paris. Collection Mr. and Mrs. Frederick B. Serger, New York.
- 197 *Golgotha*, small version. Oil on canvas. l.r. Chagall. Formerly Collection Gustave Coquirot, Paris.
- 198 *The Fiddler*. Oil on canvas. $72\frac{1}{2} \times 58\frac{1}{2}$ ". b.c. Chagall. Stedelijk Museum, Amsterdam.
- 199 *The Raising of Lazarus*. Gouache on paper. $8\frac{1}{2} \times 11\frac{5}{8}$ ". l.r. 1910 Marc Chagall. Brooklyn Museum of Art (Louis E. Stern Bequest).
- 200 *Burning House*. Oil on canvas. $42\frac{1}{8} \times 47\frac{1}{2}$ ". l.r. Chagall Paris 13. The Solomon R. Guggenheim Museum, New York.
- 202 *The Fiddler*. Brush drawing, India ink on paper. $11\frac{3}{8} \times 9\frac{1}{4}$ ". l.l. Marc Chagall 1911. Private collection, Zurich.
- 204 *The Acrobat*. Pen drawing on paper. $4\frac{3}{4} \times 7\frac{1}{2}$ ". b.c. Chagall 913. Collection M. Zajde, Paris.
- 205 *Side Show*. Pen drawing on paper. l.l. 911 "start of the show" (in Russian). l.r. Paris Chagall.
- 207 *Paris Through the Window*. 1913. Oil on canvas. $48\frac{1}{4} \times 54\frac{3}{4}$ ". l.l. Chagall. The Solomon R. Guggenheim Museum, New York.
- 208 *Pregnant Woman*. Pen drawing on paper. $11\frac{3}{4} \times 6\frac{7}{8}$ ". l.l. Chagall, Paris. Private collection.
- 209 *Pregnant Woman*. Oil on canvas. $76\frac{3}{8} \times 45\frac{1}{4}$ ". b.c. Chagall 913. Stedelijk Museum, Amsterdam.
- 210 *Water Carrier with Moon*. Drawing, watercolor and India ink. $9\frac{1}{2} \times 12\frac{1}{4}$ ". l.r. Chagall 911. l.l. Chagall. The Dial Collection, Worcester Art Museum, Worcester, Mass.
- 211 *Woman Carrying Water on Hillside*. Gouache on paper. $12\frac{5}{8} \times 17\frac{3}{8}$ ". l.r. Chagall. Collection Georg Schönmann, Bremen.
- 212 *Orpheus*. Oil on canvas. $19\frac{3}{8} \times 22\frac{1}{4}$ ". l.l. Chagall Paris. The Solomon R. Guggenheim Museum, New York.
- 213 *The Lovers*. Oil on canvas. $41\frac{3}{8} \times 51\frac{1}{8}$ ". l.r. Chagall Marc 1911 Paris. Collection A. A. Juviler, New York.
- 214 *Snow*. Gouache on paper. $18\frac{1}{4} \times 22\frac{7}{8}$ ". l.r. Chagall "snow" (written in Russian twice). Collection Mr. and Mrs. Frederick B. Serger, New York.
- 215 *The Slaughterhouse*. Oil on canvas. $18\frac{1}{4} \times 25\frac{5}{8}$ ". l.l. Chagall Marc 1911. Collection Ira Gershwins, Beverly Hills.
- 216 *Nude*. Gouache on paper. $13\frac{3}{8} \times 9\frac{1}{2}$ ". l.r. Chagall Paris 913. Private collection, Munich.
- 218 *Peasants in Vitebsk*. Drawing, pencil and India ink on paper. $7 \times 7\frac{1}{4}$ ". l.r. 1914 Chagall. Private collection, France.
- 220 *The Street* (for story "The Eternal Jew"). Pen drawing on paper. $7\frac{3}{4} \times 6\frac{1}{4}$ ". l.r. Chagall 1914/15. State Russian Museum, Leningrad.
- 223 *Jew in Bright Red*. Oil on cardboard. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Chagall. State Russian Museum, Leningrad.
- 225 *Self-portrait*. Oil on paper, mounted on canvas. $21\frac{1}{4} \times 15$ ". b.l.c. Chagall. Collection Charles Im Obersteg, Geneva.
- 226 *David in Profile*. Oil on cardboard. $19\frac{5}{8} \times 14\frac{7}{8}$ ". l.l. Chagall. Athenaeum, Helsinki.
- 227 *Many Eating*. Oil on paper. $19\frac{1}{2} \times 14\frac{5}{8}$ ". l.l. Chagall. Private collection, Leningrad.
- 228 *Clock*. Oil on cardboard. $18\frac{7}{8} \times 14\frac{1}{8}$ ". l.r. Chagall (in Russian). Tretyakov Gallery, Moscow.
- 229 *Father*. 1914. Oil on paper. $19\frac{5}{8} \times 14\frac{5}{8}$ ". l.r. Chagall, "father" (in Russian) 914. State Russian Museum, Leningrad.
- 230 *The Newspaper Vendor*. Oil on cardboard. $38\frac{5}{8} \times 30\frac{3}{4}$ ". l.r. 1914 Marc Chagall. Private collection, Basel.
- 231 *Jew in Green*. Oil on cardboard. $39\frac{3}{8} \times 31\frac{1}{2}$ ". l.l. Chagall 1914. Collection Charles Im Obersteg, Geneva.
- 232 *Jew in Red*. 1914. Oil on cardboard, mounted on canvas. $39\frac{3}{8} \times 31\frac{1}{2}$ ". l.r. Chagall (in Russian) 1914. u.l. names of various artists (in Russian, Hebrew, and French). Collection Charles Im Obersteg, Geneva.
- 233 *Over Vitebsk*. Oil on cardboard, mounted on canvas. $28\frac{3}{4} \times 36\frac{1}{2}$ ". l.r. Chagall 914. l.l. Vitebsk (in Russian). Collection Ayala and Sam Zacks, Toronto.
- 234 *The Praying Jew*. Oil on cardboard, mounted on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Chagall 1914. Collection Charles Im Obersteg, Geneva.
- 235 *Feast Day*. Oil on cardboard. $39\frac{3}{8} \times 31\frac{3}{4}$ ". l.r. Chagall. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
- 236 *Acrobat*. 1914. Oil on cardboard. $16\frac{1}{2} \times 12\frac{7}{8}$ ". l.l. Chagall 1914. Albright Art Gallery, Buffalo.
- 239 *Lovers in Blue*. Oil on cardboard. $19 \times 17\frac{1}{2}$ ". b.l.c. Chagall (in Russian). Private collection, Leningrad.
- 241 *Mother*. Pencil on paper. $8\frac{7}{8} \times 7\frac{1}{8}$ ". l.r. "my mother" (in Russian) 914 Chagall. Owned by artist.
- 242 *Wounded Soldier*. Pencil and pen on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ " (oval). l.r. Chagall 914. Private collection, Moscow.
- 244 *Night*. Illustration for a story by Der Nister (Pincus Kahanovich). $3\frac{3}{4} \times 4\frac{7}{8}$ ".
- 245 *The Mirror*. Oil on cardboard. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Chagall (in Russian). State Russian Museum, Leningrad.
- 247 *Cemetery Gate*. Oil on canvas. $34\frac{1}{4} \times 26\frac{7}{8}$ ". l.r. Chagall 1917. Private collection, Basel.
- 248 *Rooster on Steps*. Illustration for a story by Der Nister. India ink on paper. $5\frac{1}{4} \times 3\frac{3}{4}$ ". State Russian Museum, Leningrad.
- 249 *Soldier and Nurse*. India ink drawing on paper. $8\frac{1}{4} \times 6\frac{7}{8}$ ". l.r. Marc Chagall 1914.
- 251 *Newspaper Vendor*. Pencil on paper. $13\frac{3}{4} \times 17\frac{3}{4}$ ". b.c. "War" (in Russian). l.r. Chagall 1914 Vitebsk. Private collection.
- 252 *War*. Brush, pen, gouache on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". t.r.c. Chagall. u.l. Russia, France, England, Serbia, Japan, War 1914 (in Russian). A.V. Lunacharsky Art Museum, Krasnodar.
- 253 *The Magician*. Illustration for a story by Peretz. India ink on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". l.r. Chagall 1915. Chagall (in Russian). Private collection, France.
- 254 *Strollers*. Ink on paper. $8\frac{5}{8} \times 6\frac{3}{4}$ ". Tretyakov Gallery, Moscow.
- 255 *Street at Night*. India ink on paper. Private collection, Klagenfurt, Austria.
- 257 *Mother and Child*. Oil on cardboard. $19\frac{5}{8} \times 15$ ". l.r. Chagall 1914. Collection Hans Schröder, Saarbrücken.
- 258 *Lovers in Green*. Oil on cardboard. $18\frac{7}{8} \times 17\frac{3}{4}$ ". l.r. M. Chagall. Private collection, Moscow.
- 259 *The Birthday*. Oil on cardboard. $31\frac{3}{4} \times 39\frac{1}{8}$ ". l.r. Chagall (in Russian). Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 260 *The Poet Reclining*. Oil on cardboard. $18\frac{1}{4} \times 18\frac{1}{2}$ ". l.l. M. Chagall 1915. Tate Gallery, London.

- 261 *Lovers in Green*. Oil on paper. $27\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. M. Chagall 1917. Private collection.
- 262 *The Wedding*. Oil on cardboard. $39\frac{3}{8} \times 46\frac{7}{8}$ ". l.r. Marc Chagall 1917. Tretyakov Gallery, Moscow.
- 263 *Bella with White Collar*. Oil on canvas. $58\frac{5}{8} \times 28\frac{3}{8}$ ". l.r. 1917 Marc Chagall. Owned by artist.
- 264 *The Apparition*. Oil on canvas. $58\frac{1}{4} \times 50\frac{3}{4}$ ". Unsigned. Private collection, Moscow.
- 267 *Promenade*. Oil on canvas. $66\frac{7}{8} \times 64\frac{1}{2}$ ". l.r. Chagall (in Russian) 1913. State Russian Museum, Leningrad.
- 269 *Pointed Man*. Drawing, India ink. $11\frac{1}{4} \times 6\frac{1}{4}$ ". l.r. Chagall (in Hebrew). Private collection, France.
- 270 *Man with Dog*. India ink drawing on paper. l.l. Marc Chagall (last name in Hebrew letters). l.r. Marc Chagall 1914-15.
- 271 *Man Carrying Street*. India ink drawing on paper. $12\frac{5}{8} \times 8\frac{5}{8}$ ". l.l. Marc Chagall. Private collection.
- 273 *The Blue House*. Oil on canvas. $24 \times 38\frac{1}{8}$ ". l.r. M. Chagall (in Russian) 1920. Musée des Beaux-Arts, Liège.
- 274 Two details from *Double Portrait with Wineglass*. Oil on canvas. Musée National d'Art Moderne, Paris.
- 275 *Double Portrait with Wineglass*. Oil on canvas. $91\frac{3}{4} \times 53\frac{1}{2}$ ". l.r. Marc Chagall 1917. Musée National d'Art Moderne, Paris.
- 276 *Over the Town*. Oil on canvas. $61\frac{3}{8} \times 83\frac{1}{2}$ ". l.r. Chagall. Tretyakov Gallery, Moscow.
- 279 *Abduction*. Pen drawing with fabric impressions, on paper. $13\frac{3}{8} \times 18\frac{1}{2}$ ". u.l. Marc Chagall (Hebrew letters). l.r. Chagall Marc 20. Private collection, France.
- 281 *Love on the Stage*. Oil on canvas. $110\frac{1}{4} \times 96\frac{1}{2}$ ". Tretyakov Gallery, Moscow.
- 282 (left) *Music*. Oil on canvas. $81\frac{7}{8} \times 40\frac{1}{2}$ ". Tretyakov Gallery, Moscow.
- 282 (right) *Dance*. Oil on canvas. $82\frac{5}{8} \times 41\frac{3}{4}$ ". Tretyakov Gallery, Moscow.
- 283 (left) *Drama*. Oil on canvas. $82\frac{5}{8} \times 41\frac{3}{8}$ ". Tretyakov Gallery, Moscow.
- 283 (right) *Literature*. Oil on canvas. $83\frac{1}{2} \times 31\frac{7}{8}$ ". Tretyakov Gallery, Moscow.
- 284/85 *Introduction to the Jewish Theater*. Oil on canvas. $25'11" \times 9'3\frac{1}{2}"$. Tretyakov Gallery, Moscow.
- 286 (top) Scene design for Sholem Aleichem's *Mazeltov*. Oil on cardboard. $18\frac{1}{2} \times 24\frac{3}{4}$ ". l.r. Moscow (in Russian) Marc Chagall 1919. Sketch for production at the Jewish Chamber Theater. Owned by artist.
- 286 (bottom) Scene design for Gogol's *The Inspector General*. Pen, pencil, and watercolor on paper. $11\frac{1}{4} \times 13\frac{1}{2}$ ". l.l. "For Gogol, Inspector General, Terevst Theater" (in Russian). b.c. Moscou Marc Chagall (in French). "Never staged" (in Russian). Owned by artist.
- 287 (top) Scene design for Sholem Aleichem's *The Agents*. Pencil and watercolor on paper. $9\frac{7}{8} \times 13\frac{3}{8}$ ". l.r. 1919 Moscou Chagall. l.l. "The Agents stage setting for Sholem Aleichem" (in Russian). Owned by artist.
- 287 (bottom) Scene design for Synge's *The Playboy of the Western World*. Pencil and gouache on paper. $13\frac{3}{4} \times 20\frac{1}{8}$ ". l.r. Marc Chagall 1920. Owned by artist.
- 288 (top left) Costume design for a play by Sholem Aleichem. Pencil and gouache on paper. $11 \times 7\frac{1}{2}$ ". Unsigned. Owned by artist.
- 288 (top right) Costume design for a play by Sholem Aleichem. Pencil and crayon with gouache on paper. $10\frac{7}{8} \times 7\frac{1}{8}$ ". l.l. Chagall. Owned by artist.
- 288 (bottom left) Costume design for a play by Sholem Aleichem. Pencil, ink, and watercolor on paper. $11 \times 7\frac{1}{2}$ ". l.r. Chagall. Owned by artist.
- 288 (bottom right) Costume design for a play by Sholem Aleichem. Watercolor on paper. $11 \times 7\frac{1}{2}$ ". l.r. Chagall. Owned by artist.
- 290 *The Actor*. Pen drawing, India ink on paper. l.l. Marc. l.r. Chagall. Private collection, Chicago.
- 291 Sketch for a projected Gogol production at the Hermitage Theater. Pen drawing on paper. $8\frac{1}{4} \times 10$ ". b.c.l. Chagall. l.r. Gogol (in Russian). Collection Eric Estorick, London.
- 293 *Man with Marionettes*. Pen drawing, India ink on paper. $9\frac{7}{8} \times 8\frac{1}{4}$ ". l.l. M. Chagall 1916. Private collection.
- 295 *The Green Violinist*. Oil on canvas. $77 \times 42\frac{1}{2}$ ". l.r. Chagall, Marc. The Solomon R. Guggenheim Museum, New York.
- 297 *Arobat*. Pen drawing, India ink on paper. $12\frac{1}{4} \times 8\frac{1}{2}$ ". l.r. 1918 Marc Chagall. Private collection.
- 299 *Man with Lamp*. India ink drawing with fabric impression. $17\frac{3}{4} \times 12\frac{5}{8}$ ". l.r. Marc Chagall 921. Private collection, France.
- 302 *Walking Village*. Pen drawing, India ink on paper. $12\frac{7}{8} \times 11\frac{3}{8}$ ". l.l. Marc b.c. Chagall. l.r. 1920 Moscou Chagall. l.c.: "What do I need her for, the sincerity, the purity?" Private collection, France.
- 305 *Profile at the Window*. Oil on cardboard. $6\frac{1}{2} \times 8\frac{5}{8}$ ". l.l. Chagall. Owned by artist.
- 306 *Anywhere Out of the World*. Oil on cardboard, mounted on canvas. $22 \times 17\frac{3}{4}$ ". l.r. 1919 Chagall. Collection Mrs. Maurice E. Culberg, Chicago.
- 307 *Cubist Landscape*. Oil on canvas. $39\frac{3}{8} \times 23\frac{1}{4}$ ". Signed several times in Russian, French, Yiddish: Chagall. u.l. "Art Academy." l.r. Vitebsk 1918. Collection Ida Meyer-Chagall, Basel.
- 308 *The Embroidered Shirt*. Drawing with fabric impression, India ink on gray paper. $18\frac{1}{2} \times 13\frac{3}{8}$ ". l.r. Marc Chagall 1918. Private collection.
- 309 *Man with Bird*. Oil on gray cardboard. $7\frac{1}{8} \times 5\frac{5}{8}$ ". u.r. Chagall 1917. Private collection.
- 310 *The Angel*. Watercolor on paper. $7\frac{3}{4} \times 6$ ". l.r. Chagall 1919. Private collection.
- 311 *At the Butcher's*. Gouache, watercolor, ink on paper. $6\frac{1}{2} \times 8\frac{1}{2}$ ". l.l. Chagall. Collection Heinz Trökes, Greece.
- 312 *With a Violin*. Oil on canvas. l.l. Chagall.
- 313 Illustration for the periodical *Sbtrom*. Pen on paper. $3\frac{1}{2} \times 9\frac{1}{2}$ ". l.r. 1920 Chagall Moscou. Private collection, France.
- 314 *A Gentleman*. Pen drawing, India ink. $18\frac{1}{2} \times 12\frac{5}{8}$ ". l.l. Marc Chagall 1920. Private collection, France.
- 317 *Father*. Oil on cardboard. $26\frac{3}{8} \times 8$ ". l.r. Chagall, 1921. Private collection.
- 320 *Man with Rectangular Head*. Lithograph. $15\frac{2}{3} \times 7\frac{1}{4}$ ". Mourlot No. 23.
- 323 *Chichikov's Arrival*. Etching and drypoint. $8\frac{7}{8} \times 11\frac{1}{8}$ ". Plate I of illustrations for Gogol's *Dead Souls*, Paris: Tériade, 1948.
- 325 *Little Red House*. 1924. Oil on canvas. l.r. Marc Chagall. Formerly private collection, Germany.
- 326 *The Watering Trough*. Oil on canvas. $57\frac{1}{2} \times 45\frac{1}{4}$ ". l.r. Chagall 1925. Collection Viecomtesse Charles de Noailles, Paris.
- 327 *Bella with a Carnation*. 1925. Oil on canvas. $39\frac{3}{8} \times 31\frac{1}{2}$ ". l.r. Chagall, Paris 1925. Collection Ida Meyer-Chagall, Basel.
- 328 *On the Donkey*. Oil on canvas. $27\frac{5}{8} \times 35$ ". l.l. Chagall 1925 Marc. Private collection, Basel.
- 329 *Peasant Life*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. M. Chagall 1925. Albright Art Gallery, Buffalo.

- 330 *Lovers under Lilies*. 1925. Oil on canvas. $45\frac{3}{4} \times 35\frac{1}{8}$ ". l.l. 1922-925 Chagall Marc. Perls Gallery, New York.
- 331 *Angel with Palette*, first state. 1926. Oil on canvas. $51\frac{5}{8} \times 35\frac{3}{8}$ ". l.l. Chagall 926. Owned by artist.
- 332 *Fish and Fisherman*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ". l.r. Chagall.
- 335 *Ida at the Window*. Oil on canvas. $41\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1924. Stedelijk Museum, Amsterdam.
- 336 *Pair of Legs*. Pen drawing, India ink on paper. l.r. Marc Chagall. Private collection.
- 339 *Double Portrait*. Oil on canvas. $51\frac{1}{8} \times 37$ ". l.r. Marc Chagall, Paris 1924. Collection Katia Granoff, Paris.
- 340 *The Man with the Pipe*. Pen drawing on paper.
- 342 *Peasant*. Pen drawing on paper. Illustration for Gustave Coquiots's *Suite provinciale*.
- 344 *The Village*. Pen drawing on paper. Illustration for Gustave Coquiots's *Suite provinciale*.
- 346 *The Lace Collar*. Pen drawing on paper. Illustration for Gustave Coquiots's *Suite provinciale*. Private collection.
- 349 *Toulon*. Brush drawing, ink on paper. l.r. Chagall 1923-24. A Toulon. Private collection, France.
- 351 *Flowers in Mourillon*. Oil on canvas. $38\frac{7}{8} \times 31\frac{1}{2}$ ". l.r. Chagall 926. Private collection, Great Britain.
- 353 *Woman with Pigs*. Gouache on paper. $24\frac{1}{2} \times 18\frac{5}{8}$ ". l.r. Marc Chagall. Collection John A. MacAulay, Q. C., Winnipeg.
- 354 *Women*. Pen drawing on paper. l.r. M. Chagall.
- 357 *Acrobat*. Oil on canvas. $45\frac{5}{8} \times 35\frac{3}{8}$ ". l.l. Chagall 926-27. Private collection, Basel.
- 358 *Lovers with Flowers*. Oil on canvas. $39\frac{3}{8} \times 35$ ". l.r. Chagall 927. Collection Baron E. de Rothschild, Paris.
- 359 *The Bicycle*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ".
- 360 *The Bride with Double Face*. Oil on canvas. $39 \times 28\frac{3}{8}$ ". l.r. Chagall Marc 1927. Private collection, Switzerland.
- 361 *Man with Umbrella*. Gouache on paper. l.l. Marc Chagall.
- 362 *Lovers*. Oil on canvas. $45\frac{5}{8} \times 35$ ". l.r. Marc Chagall 928. Collection Rafael A. Crespo, Buenos Aires.
- 363 *The Cloud*. Oil on canvas. $45\frac{5}{8} \times 35$ ". l.r. Chagall. Marc 1927-28.
- 364 *On the Rooster*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. Chagall. Private collection, Paris.
- 367 *Equestrienne*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. Marc Chagall 927. Narodni Gallery, Prague.
- 368 *Girl with Long Hair*. Pen drawing on paper. Illustration for Gustave Coquiots's *Suite provinciale*.
- 371 *Bride and Groom with Eiffel Tower*. Oil on canvas. $35 \times 45\frac{5}{8}$ ". l.l. Chagall. Collection M. Roncey, Paris.
- 373 *The Milkmaid*. Oil on canvas. $28\frac{3}{4} \times 36\frac{1}{4}$ ". l.l. Chagall Marc 929. Collection Federico Vogelius, Buenos Aires.
- 374 *Flayed Ox*, first state. Oil on cardboard. $25\frac{1}{4} \times 19\frac{1}{8}$ ". Owned by artist.
- 375 *On the Sofa*. Oil on canvas. $31\frac{7}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall. Collection M. Haakon Onstad, Munkedal, Sweden.
- 376 *At the Café*. Oil on wood. $13\frac{7}{8} \times 5\frac{7}{8}$ ". b.c. Chagall. Owned by artist.
- 378 *To Charlie Chaplin*. Pen drawing, India ink on paper. $16\frac{7}{8} \times 11$ ". l.l. "A Charlot Chaplin." Marc Chagall 1929. Private collection.
- 380 *Man Flying*. Pen drawing on paper. For Gustave Coquiots's *Suite provinciale*.
- 382 *Abraham's Sacrifice*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 384 *Jew with Violin*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 387 *Jacob's Ladder*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 389 *Time Is a River Without Banks*, first state, 1930. Oil on canvas. $40\frac{1}{2} \times 32\frac{5}{8}$ ".
- 390 *Abraham Mourning Sarah*. Gouache and oil on cardboard. $24\frac{3}{8} \times 19\frac{1}{4}$ ". l.r. Marc Chagall 1931. Private collection, France.
- 391 *Solitude*. Oil on canvas. $40\frac{1}{8} \times 66\frac{1}{8}$ ". l.r. Chagall. Marc. 1933. Museum, Tel Aviv.
- 392 *The Revolution*. Oil on canvas. l.r. Marc Chagall 1937. Subsequently cut up into three parts.
- 394 *Angel with Torah*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 396 *Winged Horse*. Pen drawing on paper. $8\frac{5}{8} \times 5\frac{1}{2}$ ". l.r. Chagall. For Bella Chagall's *Burning Lights*. Private collection.
- 399 *Equestrienne*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. Chagall, Marc 1931. Stedelijk Museum, Amsterdam.
- 401 *Bella in Green*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. 1934/35 Marc Chagall. Stedelijk Museum, Amsterdam.
- 402 *Circus People*, state of 1933. Oil on canvas. l.l. Chagall, Marc 1933. Subsequently cut up into two parts.
- 403 *The Bridal Couple*. Oil on canvas. $58\frac{1}{4} \times 31\frac{7}{8}$ ". l.r. Chagall. Collection Mr. and Mrs. Le Ray Berdeau, Palm Beach.
- 404 *Bride and Groom of the Eiffel Tower*. 1938-39. Oil on canvas. $58\frac{1}{4} \times 57\frac{1}{8}$ ". l.r. Marc Chagall 938-39. Owned by artist.
- 405 *Blue Air*. Oil on canvas. 45×34 ". l.l. Chagall Marc 1938. Collection Mrs. Ruth Stephan, Greenwich, Conn.
- 406 *The Blue Donkey*. Gouache on paper. $14\frac{1}{8} \times 18\frac{1}{8}$ ". l.l. Chagall Marc. Private collection, France.
- 407 *Musical Clown*. Gouache on paper. $25\frac{5}{8} \times 18\frac{1}{4}$ ". Private collection, U.S.A.
- 408 *Angel with Red Wings*, first state of *Blue Concert*. l.r. Marc Chagall 1933-36. Owned by artist.
- 410 *Angel and Violinist*. Pen drawing on paper. $17\frac{7}{8} \times 11\frac{3}{8}$ ". Private collection.
- 413 *The Revolution*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 415 *On the Cloud*. Pen drawing on paper. For *Lieder und Poemen* by Lessin-Abraham Walt.
- 417 *White Crucifixion*. Oil on canvas. $45\frac{1}{4} \times 55$ ". l.r. Marc Chagall 1938. Art Institute of Chicago, A. S. Alschuler Collection.
- 418 *The Martyr*. Oil on canvas. $64\frac{3}{4} \times 44\frac{7}{8}$ ". l.l. Chagall Marc 1940. Owned by artist.
- 419 *Village in the Snow*. Gouache on paper. $22\frac{1}{2} \times 16\frac{7}{8}$ ". l.r. Marc Chagall.
- 420 *Mother and Child*. Gouache on paper. $22\frac{7}{8} \times 17\frac{1}{2}$ ". l.r. Chagall Marc.
- 423 *The Cellist*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}$ ". l.l. Chagall Marc 1939. Private collection, London.
- 425 *Time Is a River Without Banks*. Oil on canvas. $40\frac{1}{2} \times 32\frac{5}{8}$ ". l.l. Marc Chagall. 1930-39. Museum of Modern Art, New York.
- 427 *Midsummer Night's Dream*. 1939. Oil on canvas. $46\frac{1}{8} \times 34\frac{7}{8}$ ". l.l. Marc Chagall. Musée de Peinture et de Sculpture, Grenoble.
- 428 *The Parasol*. Brush drawing on paper, India ink and gouache. $15\frac{3}{4} \times 11\frac{3}{8}$ ". l.r. Marc Chagall. Perls Gallery, New York.
- 432 *Christ and the Horses*. Brush drawing, India ink on paper. $11\frac{1}{8} \times 17\frac{3}{4}$ ". Unsigned. Private collection.
- 434 *Angel and Still Life*. Pen and brush drawing on paper. l.l. Chagall. l.r. Marc.

- 439 *The Couple*. Pen drawing on paper. $8\frac{3}{8} \times 6''$. Unsigned. Private collection, Switzerland.
- 442 *Profile with Bird*, first state. Pen drawing, India ink on paper. $11 \times 14\frac{1}{8}''$. Owned by artist.
- 445 *Between Darkness and Light*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}''$. l.r. Chagall 1938-43. Private collection, Basel.
- 447 *Obsession*. Oil on canvas. $30\frac{1}{4} \times 42\frac{1}{2}''$. l.r. Marc Chagall 1943, N. Y. Private collection, France.
- 449 *Christmas*. 1943. Pen drawing, India ink on paper. l.r. Marc Chagall. Drawn for the periodical *Vogue* (New York), Christmas, 1943.
- 450 *Winged Horse*. Pen drawing, India ink on paper. $17\frac{3}{8} \times 11\frac{1}{8}''$. For the cover of *Roitarmeish* by Itzik Feffer, 1943. Private collection.
- 453 *The Three Candles*. Oil on canvas. $50\frac{1}{4} \times 38''$. l.r. Chagall. Collection Readers Digest, Pleasantville, N. Y.
- 454 *The Red Cock*. 1940. Oil on canvas. $28\frac{3}{8} \times 35\frac{7}{8}''$. l.r. Chagall Marc 940. Collection Mary E. Johnson, Glendale, Ohio.
- 455 *The Juggler*. Oil on canvas. $43\frac{1}{2} \times 31''$. l.r. Chagall Marc 1943. Collection Mrs. G. Chapman-Goodspend, New York.
- 456 *The Crucified*. Gouache on paper. $24\frac{1}{2} \times 18\frac{5}{8}''$. l.r. Marc Chagall 1944. Collection Mr. and Mrs. Victor Babin, Santa Fe.
- 457 *Yellow Crucifixion*. Oil on canvas. $55\frac{1}{8} \times 39\frac{3}{4}''$. l.r. Chagall Marc 1943. Owned by artist.
- 458 *Green Eye*. Oil on canvas. $22\frac{7}{8} \times 20\frac{1}{8}''$. l.r. Chagall 1944, Marc. Private collection, Paris.
- 459 *Wedding*. 1944. Oil on canvas. $37\frac{1}{2} \times 29\frac{1}{4}''$. b.c. Marc Chagall. Private collection, Basel.
- 460 *Around Her*. Oil on canvas. $51\frac{5}{8} \times 42\frac{7}{8}''$. l.r. Chagall Marc 1945. Musée National d'Art Moderne, Paris.
- 463 *Listening to the Cock*. Oil on canvas. $39 \times 28\frac{1}{8}''$. l.r. Marc Chagall. Collection A.A. Juviler, New York.
- 467 *Self-portrait with Sleigh*. Pen drawing, India ink on paper. $17\frac{3}{4} \times 11\frac{1}{8}''$. Private collection.
- 471 *The Flying Sleigh*. Oil on canvas. $51\frac{1}{8} \times 27\frac{5}{8}''$. l.l. Marc Chagall 1945. The Abrams Family Collection, New York.
- 474 *Man-rooster*. Pen drawing, India ink on paper. Unsigned.
- 477 *Self-portrait with Wall Clock*. Oil on canvas. $33\frac{7}{8} \times 27\frac{7}{8}''$. l.l. Marc Chagall 1947. Owned by artist.
- 479 *Angel*. Pen drawing, India ink on paper. $11 \times 8\frac{3}{8}''$. l.r. Marc. Collection Mme. Meier-Gräfe-Broch, France.
- 481 *Nocturne*. Oil on canvas. $35\frac{3}{8} \times 28\frac{3}{4}''$. l.l. Marc Chagall. 1947. Private collection.
- 482 *Kamar al-Zaman and the Dervish*. Illustration for *Arabian Nights*. Gouache on paper. $23\frac{3}{4} \times 17\frac{1}{8}''$. l.r. Chagall Marc 1946. Private collection, Sweden.
- 483 Sketch for theater curtain, Stravinsky's *The Firebird*. Gouache on paper. $14\frac{3}{4} \times 24\frac{3}{8}''$. Owned by artist.
- 484 *Flayed Ox*. Oil on canvas. $39\frac{3}{4} \times 31\frac{7}{8}''$. l.r. 1947 Marc Chagall. Private collection, Paris.
- 485 *Morning*. Oil on canvas. $36\frac{3}{8} \times 28\frac{3}{4}''$. l.l. Chagall Marc 1948. The Abrams Family Collection, New York.
- 486 *Winter Sky*. 1942-50. Oil on canvas. $33\frac{1}{2} \times 22\frac{1}{2}''$. l.r. Chagall Marc. Collection Mrs. Elizabeth H. Rubel, Conn.
- 487 *The Wedding Candles*. Oil on canvas. $48\frac{1}{8} \times 37\frac{1}{4}''$. l.r. Marc Chagall 1945. Private collection, France.
- 488 *The Red Sun*. Oil on canvas. $55\frac{1}{8} \times 38\frac{5}{8}''$. l.r. 1949 Marc Chagall. Owned by artist.
- 491 *The Falling Angel*. Oil on canvas. $57\frac{7}{8} \times 104\frac{3}{8}''$. l.r. 1923-33-1947. Chagall Marc, Paris, New York. On loan Kunstmuseum, Basel.
- 495 *Fishes at Saint-Jean*. Gouache on paper. $31\frac{1}{8} \times 22\frac{7}{8}''$. l.l. Marc Chagall. Collection Dr. Nacht, Paris.
- 496 *The Goat*. Pen drawing, India ink on cardboard. $37\frac{7}{8} \times 57\frac{7}{8}''$. Unsigned. Private collection, Basel.
- 498 Page of letter from artist to S. Rosengart. Reproduced in catalogue of Chagall Exhibition, Galerie Rosengart, Lucerne, 1941.
- 500 *Reclining Violinist*. Pen drawing, India ink on paper. For *Derrière le Miroir* (No. 27/28), 1950.
- 503 Variant of a sketch for Vence poster. Brush drawing, India ink on paper. $25\frac{1}{4} \times 19\frac{1}{4}''$. l.r. Marc Chagall, Vence, 1953. Private collection.
- 505 *Blue Circus*. Oil on canvas. $91\frac{3}{8} \times 68\frac{7}{8}''$. l.r. 1950 Marc Chagall. Owned by artist.
- 506 Brush drawing, India ink. For *Four Tales from the Arabian Nights* portfolio. New York: Pantheon Books, 1948, p. 12.
- 507 Brush drawing, India ink. For *Four Tales from the Arabian Nights* portfolio. New York: Pantheon Books, 1948, p. 11.
- 509 *Sun and Mimosas*. Gouache on paper. $22\frac{5}{8} \times 31\frac{1}{8}''$. l.r. Chagall Marc 1949. Collection Baron E. von der Heydt, Ascona.
- 510 *Village with Dark Sun*. Oil on canvas. $29 \times 27\frac{1}{8}''$. l.r. Marc Chagall 1950. Private collection, Paris.
- 511 *The Two Faces*. Sculpture in marble. Height: $18\frac{1}{2}''$. Signed at base: 953 Chagall. Owned by artist.
- 512 *The Cock on the Shore*. Gouache on paper. $28\frac{1}{8} \times 22''$. l.l. Marc Chagall 1952. Private collection.
- 513 *The Dance*. Oil on canvas. $91\frac{3}{8} \times 68\frac{7}{8}''$. l.r. Marc Chagall 1950. Owned by artist.
- 514 *The Crossing of the Red Sea*. Oil on canvas. $85 \times 57\frac{1}{2}''$. l.l. 1955 Marc Chagall. Owned by artist.
- 515 *Moses Receiving the Tablets of the Law*. Oil on canvas. $76\frac{3}{8} \times 51\frac{1}{8}''$. l.l. Chagall Marc 1950-52. Private collection, France.
- 516 *Jacob Wrestling with the Angel*. India ink and gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}''$. l.r. 1955 Marc Chagall. Owned by artist.
- 518 *Woman with Animal*. Wash drawing. $25\frac{1}{4} \times 19\frac{1}{4}''$. Unsigned. Private collection.
- 521 Black pitcher. Ceramic. Height: $15''$. Signed on the bottom: 1955 Chagall Marc. Owned by artist.
- 523 Red dish. Ceramic. Diameter: $13\frac{3}{4}''$. Signed on the outside. Owned by artist.
- 524 *Boy*. Wash drawing, India ink. $25\frac{3}{8} \times 19\frac{3}{8}''$. l.r. Marc Chagall, Place Dauphine, 1952. Private collection, Basel.
- 527 *The Couple*. Wash drawing, India ink. $25\frac{3}{8} \times 19\frac{3}{8}''$. l.r. Marc Chagall 1954. Private collection, Paris.
- 531 *Banks of the Seine*. 1953. Oil on canvas. $31\frac{1}{8} \times 26\frac{3}{4}''$. l.l. Marc Chagall. Collection Vava Chagall, Vence.
- 533 *The Carrousel of the Louvre*. Oil on canvas. $37\frac{5}{8} \times 31\frac{1}{2}''$. l.l. Marc Chagall 1953-56. Private collection.
- 534 *Bridges Over the Seine*. Oil on canvas. $44\frac{1}{8} \times 64\frac{1}{8}''$. l.l. 1954 Marc Chagall. Kunsthalle, Hamburg.
- 535 *Night*. Oil on canvas. $57\frac{1}{4} \times 44\frac{3}{4}''$. l.r. Marc Chagall, 1953. Galerie Rosengart, Lucerne.
- 536 *The Sun at Poros*. Gouache and pastel on paper. $26\frac{3}{4} \times 19\frac{1}{4}''$. l.l. Marc Chagall 1952 Grece. Private collection.
- 537 *The Dead Dolphin and the Three Hundred Gold Pieces*. Gouache on paper. $16\frac{1}{2} \times 12\frac{5}{8}''$. For *Daphnis and Chloë*. Private collection.
- 538 *Vava*. Gouache on paper. $25\frac{1}{4} \times 18\frac{1}{2}''$. l.r. Chagall Marc 1956. l.l. "Pour Vava." Collection Vava Chagall, Vence.

- 539 *Equestrienne*. India ink and gouache on paper. $41\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1955. Owned by artist.
- 540 *The Big Circus*. Oil on canvas. $59 \times 51\frac{1}{8}$ ". l.r. Marc Chagall 1956. On loan Kunstmuseum, Basel.
- 543 *Red Roofs*. Oil on paper, mounted on canvas. $86\frac{5}{8} \times 83\frac{7}{8}$ ". l.l. Marc Chagall 1953. Owned by artist.
- 544 Study for *Red Roofs*. Wash drawing on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". Private collection.
- 546 *The Flute Player*. Wash drawing, India ink. $12\frac{7}{8} \times 9\frac{3}{4}$ ". l.r. Marc Chagall. Private collection, Basel.
- 549 *The Flute Player*. Gouache on paper. $24 \times 18\frac{7}{8}$ ". l.l. Marc Chagall 1954 Grèce. Private collection, France.
- 551 *Moses Breaking the Tablets of the Law*. Oil on paper, mounted on canvas. $89\frac{3}{4} \times 59\frac{7}{8}$ ". l.l. 1955-6 Marc Chagall. Wallraf-Richartz Museum, Cologne.
- 553 *The White Window*. Oil on canvas. 58×47 ". l.r. Marc Chagall 1955. Owned by artist.
- 555 *Cyclists*. Oil on canvas. $59\frac{7}{8} \times 39\frac{3}{8}$ ". l.r. 1957 Marc Chagall. Owned by artist.
- 557 *The Lovers of Venice*. Oil on canvas. 28×39 ". l.r. Marc Chagall. Collection Hans Schröder, Saarbrücken.
- 559 *Clowns at Night*. Oil on canvas. $37\frac{3}{8} \times 37\frac{3}{8}$ ". l.r. Marc Chagall 1957. Owned by artist.
- 561 *Moses*. Lithograph. $20\frac{1}{2} \times 14\frac{5}{8}$ ". Mourlot No. 115.
- 565 *Window in the Sky*. Oil on canvas. $28\frac{3}{8} \times 36\frac{1}{4}$ ". l.l. Marc Chagall 1957. Private collection.
- 566 *For Vava*. Gouache on paper. $25\frac{1}{4} \times 18\frac{7}{8}$ ". l.r. "Pour Vava" Marc Chagall 1955. Collection Vava Chagall, Venice.
- 567 *Self-portrait*. Oil on canvas. $31\frac{7}{8} \times 23\frac{7}{8}$ ". l.l. Marc Chagall. l.r. 1957. Private collection, Switzerland.
- 568 *Circus and Circus Rider*. Oil on canvas. $59\frac{1}{4} \times 39\frac{3}{8}$ ". l.r. Marc Chagall 1956. Private collection, Switzerland.
- 569 *The Shepherd*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. 1955 Marc Chagall. Owned by artist.
- 570 *The Window*. Oil on canvas. $59 \times 47\frac{1}{4}$ ". l.r. Marc Chagall. Owned by artist.
- 571 *The Three Acrobats*. Oil on canvas. $39\frac{1}{4} \times 24$ ". l.r. Marc Chagall. Private collection.
- 572 *Song of Solomon II*. Oil on paper, mounted on canvas. $56\frac{3}{4} \times 82\frac{5}{8}$ ". l.r. Marc Chagall 1958. Owned by artist.
- 575 *The Creation of Man*. Oil on canvas. $118\frac{1}{2} \times 78\frac{3}{4}$ ". l.l. Marc Chagall 1956-1958. Owned by artist.
- 576 *Elijah Taken up into Heaven*. Lithograph for the Bible, from *Verve* (Nos. 33-34). $13\frac{3}{8} \times 8\frac{1}{4}$ ". Mourlot No. 145.
- 578 *Jonah*. Wash drawing, India ink. For "Dessins pour la Bible" in *Verve* (Nos. 37-38). $13\frac{3}{4} \times 10\frac{5}{8}$ ". Owned by artist.
- 580 *The Tribe of Benjamin*. Window for the synagogue in Hadassah Clinic, Jerusalem. $133\frac{1}{8} \times 98\frac{7}{8}$ ". l.r. Marc Chagall.
- 581 Window for the Cathedral of Metz (second window, north apse). Lancets: $142\frac{1}{2} \times 39\frac{3}{4}$ "; large rose: $86\frac{5}{8} \times 86\frac{5}{8}$ "; quatrefoil (left): $39\frac{3}{4} \times 30\frac{1}{4}$ "; quatrefoil (right): $39\frac{3}{8} \times 39\frac{3}{4}$ ". The left lancet dates from 1959; the rest from 1960.
- 582 *The Tribe of Asher*. Window for the synagogue in Hadassah Clinic, Jerusalem. $133\frac{1}{8} \times 98\frac{7}{8}$ ". l.r. Marc Chagall Reims.
- 583 *The Tribe of Issachar*. Window for the synagogue in Hadassah Clinic, Jerusalem. $133\frac{1}{8} \times 98\frac{7}{8}$ ". l.r. Chagall.
- 584 *The Tribe of Benjamin*. Study for a stained-glass window. India ink and gouache on paper. $35\frac{3}{8} \times 25$ ". Private collection.
- 585 *The Tree of Jesse*. Oil on canvas. $59 \times 47\frac{1}{4}$ ". l.l. Marc Chagall 1960. Collection Marcus Diener, Basel.
- 586 *Tightrope Walker and Fish*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall 1959. Private collection.
- 587 *The Village*. Gouache on paper. $25\frac{5}{8} \times 17\frac{3}{4}$ ". l.r. Marc Chagall. Private collection.
- 588 *Profile*. Watercolor and gouache. $26\frac{3}{8} \times 20\frac{1}{2}$ ". Private collection.
- 590 *Child and Animal*. Wash drawing, India ink. $14\frac{1}{8} \times 11$ ". Unsigned. Owned by artist.
- 593 *Woman with Blue Face*. Oil on canvas. $39\frac{5}{8} \times 31\frac{7}{8}$ ". Private collection.
- 595 *Bouquet and Red Circus*. Oil on canvas. $51\frac{1}{8} \times 77\frac{5}{8}$ ". Private collection.
- 615 *Three Acrobats*. 1956. First black-and-white state of color lithograph. 25×19 ". Mourlot No. 169.

2. List of the Classified Catalogue

- 1 *Self-portrait*. Pencil and watercolor on paper. $8 \times 6\frac{1}{4}$ ". l.l. Chagall. l.r. Chagall (in Russian) 1907. Private collection.
- 2 *Old Man*. Charcoal drawing on paper. $26\frac{3}{8} \times 19\frac{5}{8}$ ". l.r. Chagall (in Russian). Collection M. and Mme. Cremer, Paris.
- 3 *The Ball*. Pencil on paper. $11 \times 11\frac{1}{4}$ ". l.r. Chagall 1907. Owned by artist.
- 4 *On the Bench*. Pencil on paper. $8\frac{5}{8} \times 10\frac{5}{8}$ ". l.r. 1906-7 Chagall. Owned by artist.
- 5 *Peasant Woman*. Oil on canvas. $20\frac{1}{4} \times 15\frac{5}{8}$ ". l.r. Chagall 1907. Owned by artist.
- 6 *The Factory*. Oil on canvas. $18\frac{5}{8} \times 15\frac{3}{8}$ ". l.r. 1908 Chagall. Museum, Tel Aviv.
- 7 *Graves*. Oil on canvas. $15\frac{3}{8} \times 21\frac{1}{4}$ ". Unsigned. Undated. Private collection, France.
- 8 *Goldberg's Parlor*. Oil on canvas. $20\frac{1}{8} \times 25\frac{5}{8}$ ". b.c. 1908 Chagall Marc. Owned by artist.
- 9 *Goldberg's Study*. Oil on canvas. $14\frac{1}{8} \times 20\frac{1}{4}$ ". Unsigned. Owned by artist.
- 10 *Seated Violinist*. Watercolor on paper. $7\frac{7}{8} \times 5\frac{1}{2}$ ". l.r. Marc Chagall 1908. Private collection.
- 11 *Nude in Sepia*. Pastel and sepia on paper. $8\frac{5}{8} \times 7\frac{7}{8}$ ". l.r. Chagall 1908-9. Private collection, France.
- 12 *Reclining Woman*. Pencil drawing on paper. $5 \times 4\frac{3}{4}$ ". Unsigned. Private collection, Moscow.
- 13 *The Dead Man*. Pencil drawing on paper. $8\frac{1}{2} \times 10\frac{7}{8}$ ". l.r. Chagall 1908. Private collection, France.
- 14 *Grandfather's Sitting Room*. Pencil drawing on paper. $8\frac{1}{2} \times 11$ ". l.r. Chagall 1907. Owned by artist.
- 15 *The Alley*. Oil on canvas. $20\frac{1}{8} \times 17\frac{3}{8}$ ". l.r. 1908 Chagall. Owned by artist.
- 16 *Praying Desk*. Oil on canvas. $18\frac{3}{4} \times 23\frac{7}{8}$ ". u.r. Chagall 1909. Collection Mrs. Lolya Lipchitz, Hastings-on-Hudson.
- 17 *By the Window*. Pencil and watercolor on paper. $9\frac{7}{8} \times 7\frac{1}{2}$ ". l.r. Chagall 1908. Private collection.
- 18 *Studio in Narva*. Pencil and watercolor on paper. $11\frac{3}{4} \times 9\frac{1}{2}$ ". l.r. "My studio Narva" (in Russian) Chagall 1919. Owned by artist.
- 19 *Red Nude*. Oil on canvas. $33\frac{1}{8} \times 45\frac{5}{8}$ ". l.r. Chagall. Private collection.

- 20 *The Artist's Sister* (Manyia). Oil on canvas. $36\frac{5}{8} \times 18\frac{7}{8}$ ". l.r. Chagall 909. Wallraf-Richartz Museum, Cologne.
- 21 *The Couple at Table (The Ring)*. Oil on canvas. $24\frac{3}{4} \times 31\frac{1}{8}$ ". l.r. Chagall. 1909. Owned by artist.
- 22 *The Window*. Oil on canvas. $24 \times 24\frac{7}{8}$ ". l.r. M. Chagall (in Russian) 1908. Private collection, Moscow.
- 23 *Farmyard*. Pencil and watercolor on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". l.r. Chagall Lyozno (in Russian) 1909. Private collection, Leningrad.
- 24 *Self-portrait with Brushes*. Oil on canvas. $22\frac{1}{2} \times 18\frac{7}{8}$ ". Unsigned. Collection Alport, Oxford, England.
- 25 *The Artist's Sister* (Aniuta). Oil on canvas, mounted on panel. $36\frac{1}{2} \times 25\frac{7}{8}$ ". l.r. Chagall 1910. The Solomon R. Guggenheim Museum, New York.
- 26 *Father with Teacup*. Pencil on paper. $7\frac{1}{2} \times 5\frac{7}{8}$ ". l.l. Chagall 1910. l.r. "Father" (in Russian). Private collection.
- 27 *Anna (Aniuta) Reading*. Pencil on paper. $12\frac{7}{8} \times 9\frac{1}{2}$ ". l.l. Chagall. Private collection.
- 28 *Father*. Watercolor on paper. $8\frac{5}{8} \times 4\frac{3}{8}$ ". l.r. Chagall 1908, "Father" (in Russian). Private collection.
- 29 *Bella with a Coat*. Drawing and watercolor. $9\frac{7}{8} \times 5\frac{7}{8}$ ". l.r. Chagall 1910. Private collection.
- 30 *The Event*. Pencil and watercolor on paper. $11\frac{3}{8} \times 15\frac{3}{8}$ ". l.r. Marc Chagall 1908-9. Owned by artist.
- 31 *Birth Scene*. Drawing, ink on paper. $3\frac{1}{4} \times 3\frac{3}{4}$ ". l.r. M. Ch. 1910 Vitebsk (in Russian). Private collection.
- 32 *La Kermesse*. Drawing, pencil and India ink on paper. $5 \times 7\frac{1}{8}$ ". l.r. Chagall 1908. Owned by artist.
- 33 *Exodus*. Pencil on paper. $8\frac{5}{8} \times 14$ ". l.r. Chagall. l.l. 1909. Color designations in Russian. Owned by artist.
- 34 *The Comb*. Oil on canvas. l.r. Chagall 1910. Formerly collection Paul Graupe, Berlin.
- 35 *Interior*. Watercolor on paper. l.r. Marc Chagall 1909-10, Vitebsk. b.c. Chagall. Private collection, Beverly Hills.
- 36 *Butcher* (The Grandfather). Gouache and ink on paper. $13\frac{3}{8} \times 9\frac{1}{2}$ ". l.r. Marc Chagall (in Russian). Private collection, Moscow.
- 37 *Grandfather*. Gouache on paper. l.l. Chagall. l.r. 1910.
- 38 *The Dining Room*. Watercolor and ink on paper. $7 \times 4\frac{1}{4}$ ". l.r. Chagall, M. (in Russian). l.r. Chagall. u.r. 1910. Private collection, Bielefeld.
- 39 *Man and Woman*. Pencil on paper. l.l. Chagall. 1910. From *Der Sturm*.
- 40 *Mother and Child with Violinist*. Watercolor and pencil on paper. $5\frac{1}{2} \times 4\frac{1}{2}$ ". l.r. Chagall 1911. Collection Nell Walden, Seengen/Hallwilersee, Switzerland.
- 41 *Sun and Eiffel Tower*. Watercolor. Formerly collection H. von Garvens-Garvensburg, Hanover.
- 42 *Passy Bridge with Eiffel Tower*. $22\frac{7}{8} \times 31\frac{1}{8}$ ". l.r. Chagall 1911. Schönerman Gallery, New York.
- 43 *Poet with Birds*. Oil on canvas. $25\frac{1}{2} \times 38$ ". l.r. Chagall 1911. Collection P. D. McMillan, Montecito.
- 44 *Bouquet of Flowers*. Oil on canvas. l.l. Chagall.
- 45 *Bouquet of Flowers*. Oil on canvas. $31\frac{1}{2} \times 25\frac{5}{8}$ ". l.l. Chagall. Private collection, Munich.
- 46 *Bride with Fan*. Oil on canvas. $15 \times 18\frac{1}{8}$ ". l.l. Chagall 1911. Private collection, Paris.
- 47 *Flowers*. Oil on canvas. 25×21 ". l.l. Chagall 1911. Private collection, U.S.A.
- 48 *Woman with Sunflower*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}$ ". Formerly collection Ida Bienert, Dresden.
- 49 *Woman with Flowers*. Oil on canvas. $25\frac{1}{4} \times 22$ ". u.l. Chagall. Collection Mr. and Mrs. Frederick B. Serger, New York.
- 50 *Sleeping Woman*. Watercolor on paper. $7\frac{7}{8} \times 11\frac{3}{4}$ ". On the mounting: Chagall 1912. Private collection, Munich.
- 51 *Still Life*. $24 \times 19\frac{5}{8}$ ". On the back: Chagall. Collection Dr. Girou, Marseilles.
- 52 *Woman at Her Toilette*. Watercolor and ink on paper. $6 \times 4\frac{3}{4}$ ". l.r. Paris Chagall. Collection Klipstein and Kornfeld, Bern.
- 53 *Red Nude*. Gouache on paper. $13\frac{3}{4} \times 9\frac{7}{8}$ ". l.r. Chagall 1911 Paris. b.c. 1911 Paris. Private collection.
- 54 *The Birth*. Gouache on paper. l.r. Chagall 1912 Paris. Formerly collection Nell Walden.
- 55 *The Mirror*. India ink and watercolor on paper. $10\frac{1}{2} \times 8$ ". l.r. Chagall Paris. Los Angeles County Museum, Collection Mr. and Mrs. William Preston Harrison.
- 56 *Woman with Fan*. Gouache and ink on brown paper. $7 \times 11\frac{5}{8}$ ". l.r. Chagall Paris. l.l. 1911. Private collection.
- 57 *Organ-grinder*. Watercolor on paper. l.r. Chagall. Formerly collection Prof. Max Paul, Berlin.
- 58 Sketch for *The Violinist*. Pencil and watercolor on paper. $6\frac{3}{4} \times 8\frac{5}{8}$ ". l.r. Chagall. Collection E. W. Kornfeld, Bern.
- 59 *Fiddler and Child*. Watercolor on paper. l.r. Chagall.
- 60 *Coachman*. Gouache on paper. $8\frac{5}{8} \times 6\frac{7}{8}$ ". l.l. Marc Chagall 1911. Private collection.
- 61 *Small Town*. Gouache on paper. Unsigned.
- 62 *Postman*. Ink and watercolor on paper. $7 \times 8\frac{1}{4}$ ". Private collection, Paris.
- 63 *The Bread Merchant*. 1910-11. Oil on canvas. $23\frac{5}{8} \times 29\frac{1}{2}$ ". l.r. Chagall Marc 1910. Collection Dr. A. Roudinesco, Paris.
- 64 Study for *Violinist in Snow*. Gouache on paper. $11\frac{3}{8} \times 7\frac{7}{8}$ ". l.r. Chagall (in Russian) Paris 1912. Collection Prof. E. Horstmann, Hamburg.
- 65 *Village with Water Carriers*. Gouache on paper. l.r. Chagall 911-12 Paris. Private collection, U.S.A.
- 66 *The Dead Man*. Oil on canvas. $38\frac{1}{8} \times 51\frac{5}{8}$ ". l.r. M. Chagall 1910-1911. Formerly collection Franz Kluxen and State Art Gallery, Dresden (confiscated 1937, whereabouts unknown).
- 67 *Fantastic Scene*. Gouache on cardboard. $13\frac{1}{4} \times 9\frac{1}{4}$ ". l.l. Chagall 1911. Collection Zunz, Paris.
- 68 *Around the Lamp*. Oil on canvas. $15 \times 18\frac{1}{8}$ ". l.l. Chagall 1910. Private collection, Paris.
- 69 *Cow in the Room* (Study for *The Yellow Room*). Gouache and silver on paper. $8\frac{1}{4} \times 7\frac{1}{4}$ ". l.r. 1911 Chagall. Collection Mrs. Stephen Bartow Baxter, New York.
- 70 *The Samovar*. Oil on canvas. $18\frac{1}{8} \times 10\frac{5}{8}$ ". l.r. and l.l. 1911. Collection M. A. Fagès, Paris.
- 71 Study for *Dedicated to My Fiancée*. Gouache on paper. $24 \times 17\frac{1}{2}$ ". l.r. and c.r. Marc Chagall 1911. Paris. Philadelphia Museum of Art.
- 72 *The Comb*. Green India ink on paper. $21\frac{3}{8} \times 6\frac{7}{8}$ ". l.r. 1911 Chagall. Private collection.
- 73 *Man with Herring*. Gouache on paper. $12\frac{1}{2} \times 6\frac{3}{4}$ ". Unsigned. Undated. Städtische Galerie, Frankfurt.
- 74 Study for *The Drunkard*. Gouache on paper. $9 \times 11\frac{5}{8}$ ". l.r. Chagall 911-12 Paris. Collection Theodor Ahrenberg, Stockholm.
- 75 *Man with Cat*. Gouache on paper. $7\frac{7}{8} \times 11\frac{1}{4}$ ". l.l. Chagall. Collection Haubrich, Wallraf-Richartz Museum, Cologne.
- 76 *Green Church*. Gouache on paper. $10 \times 11\frac{1}{2}$ ". Signed Chagall Paris (on the mounting). Collection Nell Walden, Seengen/Hallwilersee, Switzerland.
- 77 *Night Scene*. Gouache on paper. $6\frac{3}{4} \times 8\frac{5}{8}$ ". l.r. Chagall. Private collection, Munich.

- 78 *Full Moon*. Gouache on paper. $7\frac{1}{4} \times 5\frac{7}{8}$ ". l.l. Chagall. Collection Klipstein and Kornfeld, Bern.
- 79 *Flight*. Gouache on paper. l.r. Chagall.
- 80 Study for *To Russia, Asses, and Others*. Watercolor. $10\frac{5}{8} \times 7\frac{7}{8}$ ". l.r. Chagall 911. Private collection, Munich.
- 81 *Lovers on Bench*. Oil on canvas. $18\frac{1}{8} \times 13\frac{3}{4}$ ". b.c. Chagall 1911. Private collection.
- 82 *Nude in Garden*. Oil on canvas. $13 \times 16\frac{1}{8}$ ". l.r. Chagall 1911. Private collection.
- 83 *Nude Outside House*. Gouache on paper. $13\frac{3}{8} \times 9\frac{1}{8}$ ". l.r. Chagall. Collection Mrs. Kohlhammer, Stuttgart.
- 84 *Naked Woman Before Bed*. Watercolor on paper. $12\frac{1}{8} \times 9\frac{1}{8}$ ". l.l. Chagall. Paris. On loan Worcester Art Museum, Worcester, Mass.
- 85 *Nude with Fan*. Watercolor. l.l. 1911, Marc Chagall. Paris. Formerly collection A. Matthey, Berlin.
- 86 *Reclining Nude*. Gouache on cardboard. $9\frac{1}{2} \times 13\frac{5}{8}$ ". l.l. Chagall. Collection Eric Estorick, London.
- 87 *Couple in Bed*. Gouache on paper. Formerly collection Nell Walden.
- 88 *Nude with Comb*. Gouache on paper. $13\frac{1}{8} \times 9\frac{1}{8}$ ". l.r. and u.r. Chagall Paris. Private collection, Basel.
- 89 *Nude with Flowers*. Gouache. $13\frac{1}{8} \times 9\frac{1}{2}$ ". l.r. Marc Chagall 1911. Collection E. W. Kornfeld, Bern.
- 90 *Nude*. Gouache on paper. $10\frac{5}{8} \times 7\frac{7}{8}$ ". l.r. Chagall 1911. Private collection.
- 91 *Nude with Tree*. Gouache on paper. l.r. Chagall.
- 92 *The Awakening*. Gouache on paper. $10\frac{3}{8} \times 18\frac{1}{8}$ ". l.r. Marc Chagall 1910. On the mounting: Paris. Private collection.
- 93 *Herdsmen*. Oil on canvas. l.r. Chagall Paris. Whereabouts unknown.
- 94 *Cain and Abel*. Gouache on paper. $8\frac{5}{8} \times 11\frac{1}{8}$ ". u.r. Chagall 1911. Private collection, Basel.
- 95 *Self-portrait*. India ink and watercolor on paper. $8\frac{1}{4} \times 6\frac{3}{4}$ ". l.r. Chagall (in Russian) Paris 1913. Private collection, Basel.
- 96 *Self-portrait in Studio*. Ink and watercolor on paper. $5\frac{1}{4} \times 8\frac{1}{4}$ ". l.r. Chagall 1911 "I" (in Russian). Owned by artist.
- 97 *Maxim, the Poet*. Pencil drawing on paper. $12\frac{1}{4} \times 8\frac{5}{8}$ ". Unsigned. Undated. Owned by artist.
- 98 *The Framer and His Wife*. 1912. Watercolor on paper. $10\frac{5}{8} \times 8\frac{1}{4}$ ". u.r. Chagall 912. Dedication in Russian "To Mr. Astroune in remembrance." l.r. "The Framer and His Wife" (in Russian). Owned by artist.
- 99 *Portrait of Alexander Rom*. Gouache on paper. $13\frac{3}{8} \times 8\frac{1}{4}$ ". Unsigned. Undated. Ohara Art Gallery, Kurashiki, Japan.
- 100 *Farmyard with Cow*. Watercolor on paper. $5 \times 7\frac{7}{8}$ ". l.r. 1911 Chagall. Private collection.
- 101 Study for *Rain*. Gouache on paper. $9 \times 11\frac{5}{8}$ ". l.r. Marc Chagall (in Russian). Private collection, Moscow.
- 102 *Rain*. Oil on canvas. $41\frac{1}{8} \times 33\frac{1}{2}$ ". l.l. Chagall 1911. Collection Peggy Guggenheim, Venice.
- 103 Study for *Rain*. Watercolor on paper.
- 104 *The Welcome*. Gouache on paper. Formerly collection F. Mutzenbacher, Germany.
- 105 Study for *The Cattle Dealer*. Brush drawing, gouache and ink on paper. b.c.r. Chagall Paris 912. The Solomon R. Guggenheim Museum, New York.
- 106 *The Man in Snow*. Oil on paper. $16\frac{1}{8} \times 12\frac{1}{4}$ ". b.c.l. Chagall. Musée National d'Art Moderne, Paris.
- 107 *The Watering Trough*. Gouache on paper. l.r. Chagall. Formerly collection H. von Garvens-Garvensburg, Hanover.
- 108 *Procession*. Ink and gouache on paper. $14\frac{1}{8} \times 11\frac{3}{8}$ ". l.r. 1909 Marc Chagall. Owned by artist.
- 109 Study for *The Soldier Drinks*. Pencil and gouache on paper. $7 \times 7\frac{7}{8}$ ". l.r. Chagall. Collection Mrs. Donald Ogden Stewart, London.
- 110 *The Account Book*. Gouache on paper. l.r. 1911 Marc Chagall. Private collection.
- 111 *Prayer at Night*. Gouache on paper. $16\frac{7}{8} \times 12\frac{5}{8}$ ". l.l. Chagall 911-12. Collection Dr. Jean Posternak, Geneva.
- 112 *The Green Donkey*. Gouache on cardboard. $12\frac{7}{8} \times 16\frac{1}{4}$ ". l.r. Chagall Paris 1911. Tate Gallery, London.
- 113 *Carpenters*. Gouache on paper. l.l. Chagall (in Russian) 912. l.r. (on the mounting) Chagall. Formerly collection Nell Walden.
- 114 *Woman Carrying Water*. Gouache on paper. $12\frac{1}{8} \times 16\frac{1}{8}$ ". b.c. (on the mounting) Chagall. Hammer Gallery, New York.
- 115 *The Policeman*. Gouache on paper. $17\frac{3}{8} \times 12\frac{5}{8}$ ". l.l. Chagall 12. Collection Charles Nilsson, Stockholm.
- 116 *At the Barber's*. Gouache on paper. $13\frac{1}{4} \times 9\frac{1}{2}$ ". l.r. Marc Chagall 912, 1912. Private collection.
- 117 *Man and Cow*. Gouache on paper. $10\frac{1}{2} \times 10\frac{5}{8}$ ". l.r. Chagall. Kunstmuseum, Basel.
- 118 *The Violinist*. Oil on canvas. $36\frac{1}{2} \times 26\frac{5}{8}$ ". l.l. Chagall 1911-4. Collection Mr. and Mrs. Sturgis Ingersoll, Philadelphia.
- 119 *Introduction*. Gouache on paper. $9\frac{1}{4} \times 6$ ". l.r. Chagall, 1911-12. On the back: fragment of a watercolor. Collection Mrs. W. Baumeister, Stuttgart.
- 120 *Oh God, first state*. Oil on cardboard. $22\frac{7}{8} \times 18\frac{1}{8}$ ". l.l. Chagall 1911-14. Brooklyn Museum of Art, Louis E. Stern Bequest.
- 121 *Apollinaire*. Ink and colored pencil on paper. $10\frac{5}{8} \times 8\frac{3}{8}$ ". l.r. M. Chagall. Owned by artist.
- 122 *Woman with Child*. Ink and watercolor on paper. $10\frac{1}{2} \times 8\frac{1}{4}$ ". l.r. Chagall. Private collection.
- 123 *Head with Halo*. Gouache and silver on brown paper. l.r. Marc Chagall 1911. Private collection, Switzerland.
- 124 *Man Eating*. Gouache on paper. l.r. Chagall Paris. Private collection, Paris.
- 125 *Old Jew*. Watercolor on paper. $19\frac{5}{8} \times 14\frac{7}{8}$ ". l.l. Marc Chagall. Collection Haubrich, Wallraf-Richartz Museum, Cologne.
- 126 *Shofar*. Gouache on paper. $10\frac{1}{4} \times 12\frac{7}{8}$ ". l.r. 1911 Chagall 1911. Private collection.
- 127 *Man with Torah*. Gouache (oval). Formerly collection Nell Walden.
- 128 Study for *The Pinch of Snuff*. Watercolor on paper. $11\frac{1}{2} \times 8$ ". l.r. Chagall. The Dial Collection, Worcester Art Museum, Worcester, Mass.
- 129 *Madonna with Child*. Gouache on cardboard. $9\frac{3}{4} \times 5\frac{3}{4}$ ". l.r. Chagall 1911. Collection E. W. Kornfeld, Bern.
- 130 *The Holy Family*. Gouache on paper. $9\frac{1}{2} \times 7\frac{1}{8}$ ". l.l. Chagall 1911. Collection Dr. Jean Posternak, Geneva.
- 131 *The Raising of Lazarus*. Ink and gouache with gold and silver. l.r. 1911 Marc Chagall. u.r. 1911. Collection E. W. Kornfeld, Bern.
- 132 Study for *Golgotha*. Gouache on paper. l.r. Marc Chagall 1912. Private collection, South Africa.
- 133 *Winter*. 1911-12. Gouache on paper. $7\frac{7}{8} \times 11\frac{1}{4}$ ". l.r. 911-912 Chagall. Private collection, Berlin.
- 134 *Going to Church*. 1911. Gouache on paper. $7\frac{7}{8} \times 11\frac{1}{4}$ ". l.r. Chagall 911. Collection Mrs. Hans Hildebrandt, Stuttgart.
- 135 *The Water Carrier and the Coachman*. 1912. Watercolor on paper. $18\frac{1}{4} \times 7$ ". l.r. Chagall 912, Russie. The Dial Collection, Worcester Art Museum, Worcester, Mass.

- 136 *The Meeting*. 1912. Gouache on paper. l.r. Chagall. Private collection, New York.
- 137 *The Canopy*. Gouache on paper. $8\frac{1}{4} \times 9$ ". l.r. Chagall. Private collection, Paris.
- 138 *The Lamplighter*. Gouache on paper. $8\frac{1}{8} \times 12\frac{1}{2}$ ". l.r. Chagall 912. b.c. Chagall (in Russian). Collection Alex Reid and Lefevre Gallery, London.
- 139 *The Sleigh*. Gouache on paper. $6\frac{3}{4} \times 7\frac{1}{2}$ ". l.r. 1911 Chagall. Collection Dr. Roger Vokaer, Brussels.
- 140 *The Violinist at the Window*. 1912. Gouache on paper. l.r. Chagall; and just above: Chagall 912. Formerly collection G. B. Neumann, New York.
- 141 *The Baker*. Gouache on paper. $10\frac{7}{8} \times 7\frac{1}{2}$ ". l.l. A Monsieur O. Hourcade Chagall 911-912. Collection Alex Reid and Lefevre Gallery, London.
- 142 *The Milkmaid*. 1912. Gouache on paper. $14\frac{1}{4} \times 14\frac{3}{4}$ ". l.r. Marc Chagall 912. Collection Louis Franck, London.
- 143 *Man in the Snow*. Gouache on paper. $8\frac{7}{8} \times 7$ ". l.r. Chagall 913. Collection Renate von Massenbach, Stuttgart.
- 144 *Peasants on the Road*. Gouache on paper. $8\frac{1}{4} \times 10\frac{3}{4}$ ". l.l. 1911. l.r. Marc Chagall. Private collection.
- 145 *Landscape with Church*. Gouache and ink on paper. $6\frac{1}{4} \times 7\frac{1}{8}$ ". l.l. M. Chagall. Saidenberg Gallery, New York.
- 146 *The Sleepwalker*. Oil on paper. $13\frac{1}{4} \times 8\frac{5}{8}$ ". l.r. Marc Chagall 911-12. Private collection, Paris.
- 147 *Church and Hill*. Gouache on paper. $6\frac{1}{4} \times 7\frac{1}{4}$ ". l.r. Chagall. Private collection, Japan.
- 148 *The Flying Cow*. Gouache on paper. $10\frac{5}{8} \times 10\frac{3}{4}$ ". l.r. Chagall. Private collection, U.S.A.
- 149 *Village Scene*. Gouache on paper. 6×7 ". l.r. Chagall. Collection M. H. Franke, Murrhardt, Wurtemberg.
- 150 *The Petticoat*. Gouache on paper. l.r. Chagall Paris 912.
- 151 *Dancer*. Gouache on paper. $10 \times 6\frac{1}{2}$ ". u.r. Chagall Paris. Formerly collection Ida Bienert, Dresden.
- 152 *Fantastic Nude*. Gouache (oval) on paper. 13×10 ". l.r. (on the mounting) M. Chagall. Private collection.
- 153 *Nude in Movement*. Gouache on paper. 9×13 ". l.r. M. Chagall Paris. l.l. 1913. Private collection, Paris.
- 154 *Reclining Nude*. Ink and gouache on brown paper. $9\frac{1}{2} \times 13\frac{3}{8}$ ". u.c. Chagall 912. Collection Dr. Anselmino, Wuppertal.
- 155 *Three Acrobats*. Gouache on paper. l.r. Chagall. Formerly collection H. von Garvens-Garvensburg, Hanover.
- 156 *The Parade*. Watercolor on paper. $7\frac{1}{8} \times 9\frac{3}{4}$ ". l.l. Chagall. l.r. 1911. Collection Mr. and Mrs. Charles Schne, Beverly Hills.
- 157 *Self-portrait with White Collar*. Oil on cardboard, mounted on canvas. $11\frac{3}{4} \times 10\frac{5}{8}$ ". l.r. Chagall 1914. Brooklyn Museum of Art, Louis E. Stern Bequest.
- 158 *Self-portrait*. Oil on canvas. $17\frac{2}{3} \times 13\frac{1}{8}$ ". l.r. Chagall 1915. Collection Francisco Matarazzo Sobrinho, on loan to Museu de Arte de Sao Paulo.
- 159 *Self-portrait at the Easel*. Oil on canvas. $28\frac{3}{8} \times 18\frac{1}{2}$ ". l.r. Marc 1914 Chagall. Collection Ilya Ehrenburg, Moscow.
- 160 *Self-portrait in Front of House*. Oil on canvas. $19\frac{1}{2} \times 14\frac{7}{8}$ ". l.r. 1914 Marc Chagall. c.r. Chagall (in Russian). Private collection, Paris.
- 161 *Self-portrait in Profile*. Oil on cardboard, mounted on canvas. $11 \times 13\frac{3}{8}$ ". u.r. Marc Chagall 1914. Collection N. Hurwitch, Paris.
- 162 *Self-portrait with Hat*. Oil on cardboard. Formerly City Museum of Pskov (probably destroyed 1940).
- 163 *The Artist at the Easel*. Wash drawing, India ink on paper. $8 \times 8\frac{7}{8}$ ". l.r. Chagall 914. Private collection, France.
- 164 *The Artist in Front of Church*. Wash drawing, pen on paper. $6\frac{3}{4} \times 9$ ". b.c. Chagall Vitebsk. l.l. Chagall. l.r. 1914. Private collection.
- 165 *Mother*. Oil on cardboard, mounted on canvas. $13\frac{1}{2} \times 11\frac{1}{2}$ ". l.l. "Ma mère" Chagall 1914. Owned by artist.
- 166 *Mother on Sofa*. Oil on cardboard, mounted on canvas. $14\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. 1914 "Ma mère" Chagall. Owned by artist.
- 167 *Mother at the Oven*. Oil on cardboard, mounted on canvas. $24\frac{3}{4} \times 18\frac{3}{4}$ ". l.r. 1914 Chagall. Owned by artist.
- 168 *Grandmother Making Jam*. Oil on canvas. $20\frac{1}{8} \times 15$ ". l.r. Marc Chagall 1914. Private collection, Paris.
- 169 *Grandmother at Table*. Oil on canvas. $19\frac{1}{8} \times 14\frac{5}{8}$ ". l.r. Chagall (in Russian) 1914. Private collection.
- 170 *Grandmother*. Oil on canvas. u.r. Chagall (in Russian) 1913. Formerly City Museum of Pskov (probably destroyed 1940).
- 171 *Grandmother and Sister at Table*. Oil on cardboard, mounted on canvas. $16\frac{1}{2} \times 19\frac{1}{2}$ ". l.r. Chagall. Collection Vava Chagall, Vence.
- 172 *Mariaska*. Oil on cardboard. $20\frac{1}{8} \times 14\frac{1}{8}$ ". b.c.l. Chagall. Private collection, Leningrad.
- 173 *Mariaska with Dog*. Oil on cardboard. Formerly City Museum of Pskov (probably destroyed 1940).
- 174 *Lisa with a Mandolin*. Oil on cardboard, mounted on canvas. $15 \times 10\frac{5}{8}$ ". l.r. 1914 Chagall. Collection Ida Meyer-Chagall, Basel.
- 175 *Manya Slicing Bread*. Oil on cardboard. $20\frac{7}{8} \times 16\frac{1}{8}$ ". l.r. Chagall 14. Collection M. Gannat, Paris.
- 176 *Lisa at the Window*. Oil on canvas. $31\frac{1}{8} \times 18\frac{1}{4}$ ". l.l. Chagall 1914. Private collection, Basel.
- 177 *Sister Anna*. Pencil on paper. $7\frac{1}{8} \times 11$ ". l.r. Chagall. l.l. "My sister" (in Russian) 910. Collection Mr. and Mrs. G. Pinkus, Beverly Hills.
- 178 *A Sister of the Artist, Standing*. Brush drawing, India ink on paper. $13\frac{1}{8} \times 8\frac{1}{2}$ ". l.r. Chagall. Private collection.
- 179 *A Sister of the Artist, Seated*. Brush drawing, India ink on paper. $10 \times 7\frac{1}{8}$ ". b.c. Chagall. Private collection.
- 180 *Sister and Brother-in-law at Table*. Oil on cardboard, mounted on canvas. $25 \times 18\frac{7}{8}$ ". l.r. 1915 Chagall. Private collection.
- 181 *The Family at the Window*. Color pencil and oil on paper. $14 \times 19\frac{1}{8}$ ". l.l. Chagall. l.r. Marc Chagall 911. Private collection, France.
- 182 *Brother and Sisters*. Pencil, color crayon, and watercolor on paper. $16\frac{3}{4} \times 5\frac{1}{4}$ ". l.r. Chagall. Private collection.
- 183 *Couple with Child*. Pen drawing, India ink on paper. $7\frac{3}{4} \times 5\frac{7}{8}$ ". l.l. 1914 Chagall. Private collection.
- 184 *Brother David*. Pencil drawing on paper. $12\frac{5}{8} \times 8\frac{5}{8}$ ". Unsigned. Owned by artist.
- 185 *My Brother*. Pencil drawing on gray paper. $9\frac{7}{8} \times 15\frac{3}{8}$ ". b.c.l. "My brother" (in Russian) M. Chagall, 1914. Owned by artist.
- 186 *David with a Mandolin*. Oil on cardboard. l.r. Chagall. Collection U.S.S.R.
- 187 *David*. Oil on cardboard. $19\frac{5}{8} \times 14\frac{7}{8}$ ". l.l. Chagall 14. Private collection, Leningrad.
- 188 *Uncle Pissarevsky*. Oil on cardboard. $19\frac{1}{4} \times 14\frac{1}{8}$ ". l.l. Chagall. Galerie W. Grosshennig, Düsseldorf.
- 189 *Uncle Neuch*. Oil on cardboard. $14\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall. Collection Mr. and Mrs. Julius Kuhl, Toronto and New York.
- 190 *Uncle Zussy (The Barbershop)*. Oil on paper. $19\frac{1}{4} \times 14\frac{5}{8}$ ". l.r. Chagall. Tretyakov Gallery, Moscow.
- 191 *The Cousins in Lyozno*. Oil on cardboard. l.r. Chagall. Collection U.S.S.R.

- 192 *The Smolensk News*. Oil on cardboard. $14\frac{1}{2} \times 18\frac{1}{3}$ ". l.r. Chagall 1914. Brooklyn Museum of Art, Louis E. Stern Bequest.
- 193 *The Village Idiot*. Oil on paper. $19\frac{1}{2} \times 14\frac{5}{8}$ ". l.r. Chagall. The Dial Collection, Worcester Art Museum, Worcester, Mass.
- 194 *Child and Servant*. Oil on cardboard. $20\frac{1}{8} \times 15$ ". l.l. Marc Chagall. 1914. Private collection, France.
- 195 *Beggar Woman with Shopping Bag*. Oil on cardboard. l.r. Chagall.
- 196 *Beggar Woman with Sack*. Oil on paper. $20\frac{1}{8} \times 15$ ". l.r. Chagall. Private collection, Leningrad.
- 197 *The Beggar*. 1914. Oil on cardboard. $19\frac{5}{8} \times 14\frac{5}{8}$ ". l.r. Chagall. Collection Georges Daelemans, Brussels.
- 198 *Mother's Shop*. Oil on cardboard. $19\frac{1}{4} \times 19$ ". l.r. Chagall (in Russian). State Russian Museum, Leningrad.
- 199 *Chickens*. Oil on cardboard, mounted on canvas. $19\frac{1}{2} \times 15$ ". l.r. Marc Chagall 1914. Owned by artist.
- 200 *The Old Man*. Pen drawing, India ink and watercolor on paper. $8 \times 5\frac{1}{4}$ ". l.r. Chagall. 914. Private collection, France.
- 201 *Man with Torah*. Brush drawing, India ink and watercolor on paper. $8\frac{7}{8} \times 7\frac{1}{8}$ ". l.r. Chagall 1914. Private collection.
- 202 *Violinist on Bench*. Oil on cardboard, mounted on canvas. $18\frac{1}{8} \times 15$ ". l.r. Chagall 1914. Collection Katia Granoff, Paris.
- 203 *Old Man Reading*. Oil on cardboard.
- 204 *Two Heads*. Brush drawing, India ink on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". Unsigned. Undated. A. V. Lunacharsky Art Museum, Krasnodar.
- 205 *Couple in Front of House*. Pencil, India ink, and gouache on paper. $8\frac{3}{4} \times 6\frac{1}{4}$ ". l.r. Chagall 1914. b.c. "Russian Jews" (in Russian, probably referring to an earlier pencil drawing, partly visible). Private collection, France.
- 206 *Street Sweeper and Birds*. Oil on paper. $19\frac{1}{4} \times 14\frac{7}{8}$ ". l.l. Chagall. B. M. Kustodiev Art Museum, Astrakhan, U.S.S.R.
- 207 *The Street Sweeper*. Gouache on paper. l.r. M. Chagall (in Russian) 1913. Private collection, Leningrad.
- 208 Study for *Over Vitebsk*. Oil and silver on brown paper. $8 \times 10\frac{1}{4}$ ". l.r. Chagall (in Russian) 1914. Private collection, Leningrad.
- 209 Study for *Over Vitebsk*. Pencil and watercolor on paper. $9\frac{1}{4} \times 13\frac{1}{4}$ ". l.l. Marc Chagall. "Sketch for environs of city of Vitebsk" (in Russian) 1914. Private collection, Moscow.
- 210 *Salute*. Oil on cardboard, mounted on canvas. $14\frac{7}{8} \times 19\frac{1}{2}$ ". l.l. Chagall 1914. l.r. Chagall (in Russian). Private collection.
- 211 *Nurse and Soldier*. Oil on cardboard. l.r. Chagall (in Russian). Formerly private collection, Germany.
- 212 *The Wounded Soldier*. Oil on cardboard. $14\frac{1}{8} \times 19\frac{1}{4}$ ". u.r. Chagall (in Russian). Collection Mary K. Woodworth, Bryn Mawr College, Bryn Mawr.
- 213 *Young Soldiers*. Oil on paper. $20\frac{1}{8} \times 15$ ". l.r. Chagall (in Russian). Private collection, Malmoe, Sweden.
- 214 *Soldiers*. Oil on cardboard, mounted on canvas. $19\frac{5}{8} \times 14\frac{5}{8}$ ". l.r. Chagall (in Russian), Chagall 1914. Private collection, France.
- 215 *Soldiers with Bread*. Oil on cardboard. $19\frac{1}{4} \times 14\frac{1}{8}$ ". l.r. Chagall (in Russian). Private collection, Moscow.
- 216 *The Departure*. Oil on cardboard. l.r. Chagall (in Russian).
- 217 *Red Cross Train*. Oil on cardboard. l.r. Chagall (in Russian), 1914 Chagall. Private collection, Paris.
- 218 *Man on Stretcher*. India ink and gouache on paper. $12\frac{7}{8} \times 7\frac{1}{2}$ ". l.r. Chagall 1914. State Art Museum, Saratov, U.S.S.R.
- 219 *View from Window*. Oil on cardboard. $19\frac{1}{4} \times 10\frac{1}{3}$ ". l.r. Chagall. Tretyakov Gallery, Moscow.
- 220 *The Moscow Bank in Vitebsk*. 1914. Oil on paper, mounted on canvas. $18\frac{2}{3} \times 14\frac{7}{8}$ ". l.r. Marc Chagall 1914. Private collection, Paris.
- 221 *Uncle's Store in Lyozno*. Oil on paper. $14\frac{5}{8} \times 19\frac{1}{4}$ ". Tretyakov Gallery, Moscow.
- 222 *Vitebsk: Street with Goat*. Oil on cardboard. $10\frac{5}{8} \times 13$ ". Unsigned. Owned by artist.
- 223 *Pig*. Oil on cardboard. l.r. Chagall.
- 224 *Farm in Lyozno*. Oil on cardboard.
- 225 *Grandfather's Farm*. Oil on cardboard, mounted on canvas. $14\frac{5}{8} \times 19\frac{1}{4}$ ". l.r. Chagall 1914. Collection, N. Hurwitch, Paris.
- 226 *Street in Vitebsk*. Oil and pen drawing on cardboard. $14\frac{7}{8} \times 19\frac{5}{8}$ ". l.r. Chagall. Collection Dr. Arthur Kaufmann, London.
- 227 *The Black Church in Vitebsk*. Oil on cardboard. l.l. Marc Chagall.
- 228 *Church in Vitebsk*. Pencil drawing on paper. $9\frac{1}{2} \times 13$ ". l.r. Vitebsk 1914, Chagall. Owned by artist.
- 229 *In the Prison*. Oil on paper. $15\frac{1}{4} \times 19\frac{5}{8}$ ". l.r. Chagall. Collection Raul Bopp, Rio de Janeiro.
- 230 *Woman with a Mandolin*. Pencil and gouache on cardboard. $19\frac{5}{8} \times 14\frac{7}{8}$ ". l.r. Chagall 1914. Owned by artist.
- 231 *Man and Birds*. Oil on cardboard. b.c. Chagall (in Russian).
- 232 *Acrobat*. Oil on cardboard. $20\frac{1}{8} \times 14\frac{5}{8}$ ". l.r. Chagall. Collection Mme. Maurice Raynal, Paris.
- 233 *Two Women*. Gouache on paper. $18\frac{1}{3} \times 10\frac{2}{3}$ ". Unsigned. Undated. Collection Mr. and Mrs. Julius Kuhl, Toronto and New York.
- 234 *Reclining Nude*. Oil on cardboard. Private collection, U.S.S.R.
- 235 *Bella on the Bridge*. Oil on paper, mounted on canvas. $25\frac{1}{2} \times 11\frac{1}{2}$ ". l.r. 1915 Chagall. Owned by artist.
- 236 *Lovers in Black*. Oil on cardboard. Formerly City Museum of Pskov (probably destroyed 1940).
- 237 *Self-portrait in Green*. Oil on cardboard, mounted on canvas. $20\frac{1}{8} \times 15$ ". l.l. Chagall. Private collection, France.
- 238 *Window at Bella's*. Pen drawing on gray paper. $17\frac{3}{4} \times 15\frac{3}{8}$ ". l.r. "At Bella's" (in Russian) Chagall 1914. Owned by artist.
- 239 *Window in the Country*. Oil on cardboard. $39\frac{3}{8} \times 31\frac{3}{4}$ ". l.l. Chagall. Tretyakov Gallery, Moscow.
- 240 *Bella with Shawl*. Pencil drawing on paper. $13\frac{3}{4} \times 10\frac{1}{4}$ ". l.l. 1914. l.r. "Sketch for a portrait of Berta." Chagall (in Russian), Marc Chagall. Owned by artist.
- 241 *Bella and Ida*. Pencil drawing on cardboard. u.r. Chagall (in Russian). Formerly City Museum of Pskov (probably destroyed 1940).
- 242 *Baby's Bath*. Oil on paper. $23\frac{5}{8} \times 18\frac{1}{2}$ ". l.r. Chagall (in Russian). Art and History Museum, Pskov.
- 243 *Lilies of the Valley*. Oil on cardboard. l.l. M. Chagall (in Russian), 1916. Private collection, Moscow.
- 244 *Bella and Ida at the Window*. Oil on cardboard, mounted on canvas. $22\frac{1}{4} \times 17\frac{3}{4}$ ". l.r. 1916 Chagall. Collection Ida Meyer-Chagall, Basel.
- 245 *Bella in Bed*. Oil on cardboard.
- 246 *Lovers in Gray*. Oil on cardboard, mounted on canvas. $27\frac{1}{8} \times 19\frac{1}{4}$ ". u.r. Chagall 1917. l.r. "Chagall for my wife 16" (in Russian). Private collection, Paris.
- 247 *Pair of Lovers*. Oil on cardboard. $70\frac{7}{8} \times 50$ ". l.l. "Chagall for my wife 16" (in Russian). Private collection, London.
- 248 *Lovers in Pink*. Oil on cardboard. $27\frac{1}{8} \times 21\frac{5}{8}$ ". Unsigned. Undated. Private collection, Leningrad.
- 249 *The Couple*. Pen drawing, India ink on paper. $9 \times 7\frac{1}{8}$ ". l.l. Chagall 1914. Owned by artist.

- 250 *Bella in Profile*. Oil on paper. $12 \times 10\frac{5}{8}$ ". l.r. Marc Chagall. Collection Ida Meyer-Chagall, Basel.
- 251 Design for title page of book by Peretz. Pen drawing on paper (oval). $11\frac{3}{4} \times 8\frac{5}{8}$ ". l.r. Chagall (in Russian), 1914. "Title" (in Hebrew letters) Peretz, *The Practical Joker*. Owned by artist.
- 252 *The Prophet Elijah*. Drawing, India ink and gouache on paper. $16\frac{2}{3} \times 16\frac{1}{4}$ ". l.r. Chagall (in Russian). "The prophet Elijah" (in Hebrew letters). Private collection, Switzerland.
- 253 *Goat and Perambulator*. Pen drawing, India ink and gouache on paper. $3\frac{1}{8} \times 2\frac{3}{4}$ ". State Russian Museum, Leningrad.
- 254 *The Little House*. Pen drawing, India ink on paper. $4\frac{2}{3} \times 3\frac{7}{8}$ ". State Russian Museum, Leningrad.
- 255 *Baby Carriage Indoors*. Sketch for mural. Drawing, pen and watercolor on paper. $18\frac{1}{4} \times 24\frac{3}{4}$ ". l.l. M. Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 256 *Visit to Grandparents*. Drawing, watercolor and India ink on paper.
- 257 *Feast of the Tabernacles*. Sketch for mural. Drawing, watercolor and India ink on paper. $18\frac{1}{4} \times 14\frac{1}{8}$ ". l.l. Marc Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 258 *Feast of the Tabernacles*. Gouache on paper. $13 \times 16\frac{1}{8}$ ". l.r. 1916 M. Chagall. l.c. (indications for colors in Russian). Galerie Rosengart, Lucerne.
- 259 *Purim*. Sketch for mural. Pen drawing, India ink and watercolor on paper. $18\frac{3}{8} \times 25\frac{1}{2}$ ". l.l. M. Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 260 *Purim*. Oil on canvas. $18\frac{7}{8} \times 27\frac{7}{8}$ ". l.r. Marc Chagall. Brooklyn Museum of Art, Louis E. Stern Bequest.
- 261 *The Synagogue*. Oil on cardboard. l.r. M. Chagall 917 Russie.
- 262 *Study*. Pen drawing, India ink on paper. $9\frac{1}{2} \times 13\frac{3}{8}$ ". l.l. 1918. l.r. Chagall (in Hebrew letters) Marc Chagall. Private collection.
- 263 *Bella Leaning on the Table*. Oil on cardboard. $18\frac{1}{8} \times 23\frac{5}{8}$ ". l.r. Chagall (in Russian). Private collection, Kiev.
- 264 *Behind the House*. Oil on cardboard. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.r. Chagall (in Russian). Armenian Art Gallery, Yerevan.
- 265 *View on the Garden*. Oil on cardboard. $18\frac{1}{4} \times 24$ ". l.r. Chagall (in Russian). I. Brodsky Museum, Leningrad.
- 266 *Interior with Flowers*. Oil on cardboard. $18\frac{1}{4} \times 24$ ". l.r. Chagall (in Russian). I. Brodsky Museum, Leningrad.
- 267 *Strawberries*. Oil on cardboard, mounted on canvas. $18 \times 23\frac{1}{2}$ ". l.r. Marc Chagall 1916. Private collection, Switzerland.
- 268 *Bella at the Table*. Oil on cardboard. $18\frac{3}{4} \times 12\frac{3}{8}$ ". l.r. Chagall (in Russian). Private collection, Yerevan.
- 269 *Child with Nurse*. Pencil drawing on paper. $9\frac{7}{8} \times 8\frac{5}{8}$ ". l.r. Chagall 1917 Ida. Private collection, Basel.
- 270 *Child's Head*. Pencil on gray paper. $10 \times 8\frac{5}{8}$ ". l.l. M. Chagall. b.c. Petrograd. l.l. 1917 Ida. Private collection, Basel.
- 271 *The Red Gateway*. Oil on cardboard. $19\frac{1}{4} \times 26\frac{1}{8}$ ". l.r. Marc Chagall. Staatsgalerie, Stuttgart.
- 272 *The Market Place*. Oil on canvas. $26\frac{1}{8} \times 38\frac{1}{2}$ ". Unsigned. Undated. The Dial Collection, Worcester Art Museum, Worcester, Mass.
- 273 *The Gray House*. Oil on canvas. $26\frac{3}{4} \times 29\frac{1}{8}$ ". l.l. Chagall 1917. Written on fence: "Fool" (in Russian). Collection Paul Pechère, Brussels.
- 274 *The Cemetery*. Oil on canvas. $27\frac{5}{8} \times 39\frac{3}{8}$ ". Private collection, France.
- 275 *Vitebsk: from Mount Zadunov*. Oil on canvas. $24\frac{3}{8} \times 32\frac{1}{4}$ ". l.r. Marc Chagall. Collection Mr. and Mrs. Perry R. Pease, New York.
- 276 *Portrait of the Painter Pen*. Oil on cardboard. l.r. Marc Chagall (in Russian). Formerly Art Museum, Vitebsk.
- 277 *Self-portrait*. Study for *Double Portrait with Wineglass*. 1917. Pencil drawing on gray paper. $11\frac{3}{4} \times 13\frac{3}{4}$ ". l.r. Marc Chagall 1917. Private collection, Cologne.
- 278 *Bella*. Study for *Double Portrait with Wineglass*. 1916. Oil on cardboard, mounted on canvas. $15\frac{3}{8} \times 15\frac{1}{2}$ ". l.r. Chagall 1916, Chagall. Private collection, Basel.
- 279 *War on Palaces*. Watercolor on paper. $13\frac{3}{8} \times 9$ ". l.r. "War on Palaces" (in Russian). Tretyakov Gallery, Moscow.
- 280 *The Rider*. Watercolor on paper. $9\frac{1}{4} \times 11\frac{3}{4}$ ". l.r. Marc Chagall, Vitebsk, 1918. Private collection, France.
- 281 *The Promenade*. Sketch for a banner. Pencil and watercolor on paper. $12\frac{5}{8} \times 9$ ". l.r. "In memory, to Vitebsk Pougny." Private collection, New York.
- 282 *Painter at the Easel*. Gouache on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". Unsigned. Private collection, Moscow.
- 283 *Alia Eliashv*. Pencil on paper. $13 \times 9\frac{1}{4}$ ". u.l. "In memory of Dr. I. Z. Eliashv and Alia, M. Chagall February 1919" (in Russian). Bezalel National Museum, Jerusalem.
- 284 *Baal Makhshoves Eliashv*. Pencil drawing on paper. $13 \times 9\frac{1}{2}$ ". u.r. "Portrait of Baal Makhshoves" (in Russian) 1918. l.r. Marc Chagall. Bezalel National Museum, Jerusalem.
- 285 *Mother and Child in Garden*. Pencil and watercolor on paper. l.l. "Ida et Mama Chagall 1918." Private collection, Basel.
- 286 *Child in Garden*. Pencil and watercolor on paper. $8 \times 7\frac{1}{8}$ ". l.r. M. Chagall. Private collection.
- 287 *The Sick Child*. Oil on cardboard, mounted on canvas. $18\frac{3}{4} \times 18\frac{3}{4}$ ". l.l. Chagall 1919. Private collection, Basel.
- 288 *The Sick Child*. Pen drawing, red ink on paper. $8\frac{5}{8} \times 12\frac{5}{8}$ ". l.l. "Chagall, Idochka sick in the year 918, Vitebsk." Private collection, Basel.
- 289 *Bella Reading*. Pencil and watercolor on paper. l.r. Marc Chagall. Private collection.
- 290 *The Traveler*. Watercolor on paper. $15 \times 19\frac{1}{4}$ ". l.r. M. Chagall 917. u.l. (two inscriptions in Russian, one above the other). Collection Ayala and Sam Zacks, Toronto.
- 291 *Homage to Gogol*. Watercolor on paper. $15\frac{2}{3} \times 19\frac{7}{8}$ ". l.r. M. Chagall 917. Inscription in picture (in Russian) reads: "To Gogol from Marc Chagall." Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 292 First design for the play *The Wedding*. Watercolor on paper. $14\frac{7}{8} \times 19\frac{7}{8}$ ". Unsigned. Undated. Collection Dr. Walter Rothman, Los Angeles.
- 293 Second design for the play *The Wedding*. Watercolor on paper. $14\frac{7}{8} \times 19$ ".
- 294 Design for the play *The Cardplayers*. Watercolor on paper. $15\frac{3}{8} \times 19\frac{1}{8}$ ". l.r. Chagall 1917. Los Angeles County Museum, Collection Mr. and Mrs. William Preston Harrison.
- 295 *The Painter*. Drawing, India ink and watercolor on paper. $11\frac{1}{8} \times 12\frac{1}{2}$ ". l.r. Chagall (in Russian). Private collection, Moscow.
- 296 *Man with Head Thrown Back*, first state. Oil on cardboard. $22\frac{1}{2} \times 18\frac{1}{2}$ ". Unsigned. Undated. Private collection.
- 297 *Joy of Living*. Watercolor on paper. l.r. Chagall 1914. b.c. "La joie de vivre 1914." Private collection, U.S.A.
- 298 *Man with Whip*. Oil on cardboard. u.r. Chagall 917.
- 299 *Duo*. Gouache on paper. $11\frac{3}{8} \times 15$ ". l.r. Marc Chagall 1911. Private collection, France.

- 300 *In Step*. India ink and gouache on paper. 8 x 7". l.r. 1916 Marc Chagall (in Russian). Tretyakov Gallery, Moscow.
- 301 *Circus*. Oil on cardboard, mounted on canvas. 12 $\frac{1}{4}$ x 13 $\frac{5}{8}$ ". u.l. Chagall Marc. Private collection, Moscow.
- 302 *Meal Time*. Watercolor on paper. 10 $\frac{7}{8}$ x 15". Unsigned. Undated. San Francisco Museum of Art.
- 303 *Over the City*. Oil on canvas. l.r. Marc Chagall 917.
- 304 *Over Vitebsk*. Oil on canvas. 26 $\frac{1}{8}$ x 36 $\frac{1}{2}$ ". l.r. Marc Chagall. l.l. Russie 915-20. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 305 *The Traveler*. Oil on cardboard. 12 $\frac{1}{4}$ x 18 $\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Moscow.
- 306 *The Promenade*. Oil on canvas. 31 $\frac{1}{2}$ x 28 $\frac{3}{8}$ ". l.r. Marc Chagall 917. Formerly State Art Collection, Dresden (confiscated 1937, whereabouts unknown).
- 307 Design for Gogol's *The Inspector General*. Pencil and gouache on paper. 8 $\frac{5}{8}$ x 13 $\frac{1}{4}$ ". l.r. Moscow 1920 Chagall. Owned by artist.
- 308 Design for Sholem Aleichem's *The Lie*. Pencil and watercolor on paper. 9 $\frac{7}{8}$ x 13 $\frac{3}{8}$ ". l.r. Marc Chagall 1920. Owned by artist.
- 309 Michoels in *Mazeltov*. Pencil and watercolor on paper. 12 $\frac{5}{8}$ x 9 $\frac{7}{8}$ ". l.r. Marc Chagall. Owned by artist.
- 310 *Man with Round Cap* (costume design). Pencil and watercolor on paper. 10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ ". Owned by artist.
- 311 *Young Man* (costume design). Pencil and watercolor on paper. 10 x 5". l.l. Chagall. Owned by artist.
- 312 Costume design for Michoels. Pencil and pen, India ink on paper. 10 $\frac{1}{2}$ x 10 $\frac{1}{2}$ ". l.r. Michoels 1919 Marc Chagall. Owned by artist.
- 313 *Woman with Train* (costume design). Pencil and watercolor on paper. 10 $\frac{5}{8}$ x 7 $\frac{1}{4}$ ". l.l. Chagall. Owned by artist.
- 314 *Dance*. Sketch for mural for theater. Pencil and watercolor on paper. 9 $\frac{1}{2}$ x 5 $\frac{1}{8}$ ". l.l. Chagall. Owned by artist.
- 315 Design for curtain, Jewish Theater. Pencil, ink, and gouache on paper. 5 $\frac{1}{2}$ x 5 $\frac{3}{4}$ ". l.r. Chagall 1918. Owned by artist.
- 316 *Girl*. Costume design for Synge's *The Playboy of the Western World*. Watercolor on paper. 10 x 12 $\frac{5}{8}$ ". l.l. Chagall 1920. Owned by artist.
- 317 Costume design for Chris in Synge's *The Playboy of the Western World*. Pencil and gouache on paper. 10 $\frac{1}{2}$ x 10 $\frac{1}{4}$ ". b.c. 1920. l.r. Chagall. Owned by artist.
- 318 Costume design for Zemlianka in Gogol's *The Inspector General*. Watercolor on paper. 12 $\frac{7}{8}$ x 8 $\frac{7}{8}$ ". l.l. Chagall. u.r. Zemlianka (in Russian). Owned by artist.
- 319 *Woman*. Costume design for Gogol's *The Inspector General*. Pencil and watercolor on paper. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$ ". l.r. Chagall 1920. u.r. Maria Ivanovna (in Russian). Owned by artist.
- 320 Costume design for Svistunov in Gogol's *The Inspector General*. Ink and gouache on brown paper. 13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ ". l.r. Chagall. Owned by artist.
- 321 *Woman in a Striped Skirt*. Costume design for Gogol's *The Inspector General*. Pencil and watercolor on paper. 9 $\frac{1}{4}$ x 6 $\frac{3}{4}$ ". l.r. 920 Chagall. Owned by artist.
- 322 Costume design for Khlopov in Gogol's *The Inspector General*. Pencil and watercolor on paper. 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$ ". l.r. Marc Chagall. u.r. Khlopov (in Russian). Owned by artist.
- 323 *Composition with Circles and Goat*. Oil on cardboard. 15 x 19 $\frac{1}{2}$ ". l.l. Marc Chagall. Owned by artist.
- 324 *Composition with Goat*. Oil on cardboard. 15 x 19 $\frac{1}{2}$ ". l.l. Chagall 917. Private collection, Switzerland.
- 325 *Chagall*. Gouache on paper. 18 $\frac{2}{3}$ x 13 $\frac{3}{8}$ ". l.r. Marc Chagall 918. Letters in picture read: CHAGA (in Russian). Owned by artist.
- 326 *Collage*. Strips of paper and gouache on paper. 13 $\frac{3}{8}$ x 11". l.r. 1920 Marc Chagall. Private collection.
- 327 Design for title page of Hofstein's *Sorrow*. Drawing, India ink on paper. l.l. 1919 Chagall. Owned by artist.
- 328 *Man with Rifle*. Illustration for *Sorrow*. Drawing, India ink on paper. 13 $\frac{3}{4}$ x 9 $\frac{1}{2}$ ". l.r. 1920 Moscow Chagall. Private collection.
- 329 *Man with Accordion*. Watercolor on paper. 10 $\frac{1}{4}$ x 7 $\frac{7}{8}$ ". l.r. Chagall. l.l. 1920 Chagall. Private collection, France.
- 330 *Man with Goat*. Pencil and watercolor on gray paper. 13 $\frac{3}{4}$ x 10". l.l. 1919. l.r. Marc Chagall. Private collection, France.
- 331 *Man on the Roof*. Gouache on paper. 19 $\frac{5}{8}$ x 13 $\frac{3}{4}$ ". l.r. Marc Chagall. Collection Mrs. John David Eton, Toronto.
- 332 *Barn*. Oil on canvas. 18 $\frac{1}{4}$ x 24". l.r. Marc Chagall 1917. Galerie Rosengart, Lucerne.
- 333 *Over Vitebsk*. Watercolor on paper. 11 $\frac{2}{3}$ x 15 $\frac{1}{4}$ ". Collection Mr. and Mrs. Albert Lewin, New York.
- 334 *Goats in Garden*. Gouache and watercolor on paper. 10 x 13 $\frac{3}{4}$ ". l.r. Marc Chagall. Galerie d'Art Moderne, Basel.
- 335 *Bella with Hat*. Pencil drawing on paper. 18 $\frac{1}{2}$ x 9 $\frac{1}{8}$ ". Unsigned. Undated. Owned by artist.
- 336 *Bella with Striped Blouse*. Color pencil on paper. 11 $\frac{3}{4}$ x 9". l.l. "Berta in the Black Forest" 1922, M. Chagall (in Russian). Private collection, Basel.
- 337 *Child with Doll*. Lithographic pencil on paper. 16 $\frac{1}{8}$ x 10 $\frac{1}{4}$ ". b.c. M. Chagall. l.r. Ida Berlin 1922. Private collection, Basel.
- 338 *Portrait of Naum Sokolov*. Pencil on paper. 6 $\frac{1}{4}$ x 8 $\frac{1}{4}$ ". l.r. Marc Chagall 1922, Berlin. Private collection, France.
- 339 *The Black Forest*. Watercolor on paper. 16 $\frac{7}{8}$ x 11 $\frac{3}{8}$ ". l.r. Chagall Schwarzwald 922. Private collection, France.
- 340 *The Bath*. Watercolor on paper. 16 $\frac{7}{8}$ x 11 $\frac{3}{8}$ ". l.r. Chagall. Private collection.
- 341 *Man with Umbrella*. Gouache and oil on paper. 10 $\frac{7}{8}$ x 8 $\frac{1}{4}$ ". l.r. Chagall 922. Private collection.
- 342 *House in Peskovatik*. Dry point. 7 $\frac{1}{2}$ x 9 $\frac{7}{8}$ ". No. 11 of portfolio *My Life*.
- 343 *The Dining Room*. Dry point. 8 $\frac{5}{8}$ x 11". No. 10 of portfolio *My Life*.
- 344 *Mother and Son*. Dry point. 11 x 8 $\frac{1}{2}$ ". No. 2 of portfolio *My Life*.
- 345 *The Musician*. Dry point. 10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ ". Supplement to portfolio *My Life*.
- 346 *Lovers on River Bank*. Dry point. 10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ ". Supplement to portfolio *My Life*.
- 347 *Man with Sideburns*. Lithograph. 16 $\frac{1}{8}$ x 9 $\frac{1}{2}$ ". Published by Paul Cassirer, Berlin. Mourlot No. 1.
- 348 *Goat and Violin*. Woodcut. 8 x 11".
- 349 *Goat by Night*. Lithograph. 16 $\frac{1}{8}$ x 10 $\frac{1}{2}$ ". Published by Paul Cassirer, Berlin. Mourlot No. 5.
- 350 *Man with Cane*. 10 x 7 $\frac{7}{8}$ ". Mourlot No. 13.
- 351 *The Small Town*. Etching and dry point. 8 $\frac{5}{8}$ x 11 $\frac{1}{4}$ ". Sheet 3 of *Dead Souls*.
- 352 *On the Way to Sobakevich's*. Etching and dry point. 8 $\frac{5}{8}$ x 11 $\frac{3}{4}$ ". Sheet 13 of *Dead Souls*.
- 353 *Chichikov and Sobakevich Discussing Business*. Etching and dry point. 8 $\frac{1}{2}$ x 10 $\frac{7}{8}$ ". Sheet 37 of *Dead Souls*.
- 354 *Escape in Nature's Garb*. Etching, aquatint, and dry point. 8 $\frac{1}{4}$ x 11". Plate 69 of *Dead Souls*.

- 250 *Bella in Profile*. Oil on paper. $12 \times 10\frac{5}{8}$ ". l.r. Marc Chagall. Collection Ida Meyer-Chagall, Basel.
- 251 Design for title page of book by Peretz. Pen drawing on paper (oval). $11\frac{3}{4} \times 8\frac{5}{8}$ ". l.r. Chagall (in Russian), 1914. "Title" (in Hebrew letters) Peretz, *The Practical Joker*. Owned by artist.
- 252 *The Prophet Elijah*. Drawing, India ink and gouache on paper. $16\frac{2}{3} \times 16\frac{1}{4}$ ". l.r. Chagall (in Russian). "The prophet Elijah" (in Hebrew letters). Private collection, Switzerland.
- 253 *Goat and Perambulator*. Pen drawing, India ink and gouache on paper. $3\frac{1}{8} \times 2\frac{3}{8}$ ". State Russian Museum, Leningrad.
- 254 *The Little House*. Pen drawing, India ink on paper. $4\frac{2}{3} \times 3\frac{7}{8}$ ". State Russian Museum, Leningrad.
- 255 *Baby Carriage Indoors*. Sketch for mural. Drawing, pen and watercolor on paper. $18\frac{1}{4} \times 24\frac{3}{4}$ ". l.l. M. Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 256 *Visit to Grandparents*. Drawing, watercolor and India ink on paper.
- 257 *Feast of the Tabernacles*. Sketch for mural. Drawing, watercolor and India ink on paper. $18\frac{1}{4} \times 14\frac{1}{8}$ ". l.l. Marc Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 258 *Feast of the Tabernacles*. Gouache on paper. $13 \times 16\frac{1}{8}$ ". l.r. 1916 M. Chagall. l.c. (indications for colors in Russian). Galerie Rosengart, Lucerne.
- 259 *Purim*. Sketch for mural. Pen drawing, India ink and watercolor on paper. $18\frac{2}{3} \times 25\frac{1}{2}$ ". l.l. M. Chagall (in Hebrew letters). l.r. M. Chagall (in Russian). Private collection, Leningrad.
- 260 *Purim*. Oil on canvas. $18\frac{7}{8} \times 27\frac{7}{8}$ ". l.r. Marc Chagall. Brooklyn Museum of Art, Louis E. Stern Bequest.
- 261 *The Synagogue*. Oil on cardboard. l.r. M. Chagall 917 Russie.
- 262 *Study*. Pen drawing, India ink on paper. $9\frac{1}{2} \times 13\frac{3}{8}$ ". l.l. 1918. l.r. Chagall (in Hebrew letters) Marc Chagall. Private collection.
- 263 *Bella Leaning on the Table*. Oil on cardboard. $18\frac{1}{8} \times 23\frac{5}{8}$ ". l.r. Chagall (in Russian). Private collection, Kiev.
- 264 *Behind the House*. Oil on cardboard. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.r. Chagall (in Russian). Armenian Art Gallery, Yerevan.
- 265 *View on the Garden*. Oil on cardboard. $18\frac{1}{4} \times 24$ ". l.r. Chagall (in Russian). I. Brodsky Museum, Leningrad.
- 266 *Interior with Flowers*. Oil on cardboard. $18\frac{1}{4} \times 24$ ". l.r. Chagall (in Russian). I. Brodsky Museum, Leningrad.
- 267 *Strawberries*. Oil on cardboard, mounted on canvas. $18 \times 23\frac{1}{2}$ ". l.r. Marc Chagall 1916. Private collection, Switzerland.
- 268 *Bella at the Table*. Oil on cardboard. $18\frac{3}{4} \times 12\frac{3}{8}$ ". l.r. Chagall (in Russian). Private collection, Yerevan.
- 269 *Child with Nurse*. Pencil drawing on paper. $9\frac{7}{8} \times 8\frac{5}{8}$ ". l.r. Chagall 1917 Ida. Private collection, Basel.
- 270 *Child's Head*. Pencil on gray paper. $10 \times 8\frac{5}{8}$ ". l.l. M. Chagall. b.c. Petrograd. l.l. 1917 Ida. Private collection, Basel.
- 271 *The Red Gateway*. Oil on cardboard. $19\frac{1}{4} \times 26\frac{1}{8}$ ". l.r. Marc Chagall. Staatsgalerie, Stuttgart.
- 272 *The Market Place*. Oil on canvas. $26\frac{1}{8} \times 38\frac{1}{2}$ ". Unsigned. Undated. The Dial Collection, Worcester Art Museum, Worcester, Mass.
- 273 *The Gray House*. Oil on canvas. $26\frac{3}{4} \times 29\frac{1}{8}$ ". l.l. Chagall 1917. Written on fence: "Fool" (in Russian). Collection Paul Pechère, Brussels.
- 274 *The Cemetery*. Oil on canvas. $27\frac{5}{8} \times 39\frac{3}{8}$ ". Private collection, France.
- 275 *Vitebsk: from Mount Zadunov*. Oil on canvas. $24\frac{3}{8} \times 32\frac{1}{4}$ ". l.r. Marc Chagall. Collection Mr. and Mrs. Perry R. Pease, New York.
- 276 *Portrait of the Painter Pen*. Oil on cardboard. l.r. Marc Chagall (in Russian). Formerly Art Museum, Vitebsk.
- 277 *Self-portrait*. Study for *Double Portrait with Wineglass*. 1917. Pencil drawing on gray paper. $11\frac{3}{4} \times 13\frac{3}{4}$ ". l.r. Marc Chagall 1917. Private collection, Cologne.
- 278 *Bella*. Study for *Double Portrait with Wineglass*. 1916. Oil on cardboard, mounted on canvas. $15\frac{3}{8} \times 15\frac{1}{2}$ ". l.r. Chagall 1916, Chagall. Private collection, Basel.
- 279 *War on Palaces*. Watercolor on paper. $13\frac{3}{8} \times 9$ ". l.r. "War on Palaces" (in Russian). Tretyakov Gallery, Moscow.
- 280 *The Rider*. Watercolor on paper. $9\frac{1}{4} \times 11\frac{3}{4}$ ". l.r. Marc Chagall, Vitebsk, 1918. Private collection, France.
- 281 *The Promenade*. Sketch for a banner. Pencil and watercolor on paper. $12\frac{5}{8} \times 9$ ". l.r. "In memory, to Vitebsk Pougny." Private collection, New York.
- 282 *Painter at the Easel*. Gouache on paper. $8\frac{5}{8} \times 7\frac{1}{8}$ ". Unsigned. Private collection, Moscow.
- 283 *Alia Eliashev*. Pencil on paper. $13 \times 9\frac{1}{4}$ ". u.l. "In memory of Dr. I. Z. Eliashev and Alia, M. Chagall February 1919" (in Russian). Bezalel National Museum, Jerusalem.
- 284 *Baal Makhshoves Eliashev*. Pencil drawing on paper. $13 \times 9\frac{1}{2}$ ". u.r. "Portrait of Baal Makhshoves" (in Russian) 1918. l.r. Marc Chagall. Bezalel National Museum, Jerusalem.
- 285 *Mother and Child in Garden*. Pencil and watercolor on paper. l.l. "Ida et Mama Chagall 1918." Private collection, Basel.
- 286 *Child in Garden*. Pencil and watercolor on paper. $8 \times 7\frac{1}{8}$ ". l.r. M. Chagall. Private collection.
- 287 *The Sick Child*. Oil on cardboard, mounted on canvas. $18\frac{3}{4} \times 18\frac{3}{4}$ ". l.l. Chagall 1919. Private collection, Basel.
- 288 *The Sick Child*. Pen drawing, red ink on paper. $8\frac{5}{8} \times 12\frac{5}{8}$ ". l.l. "Chagall, Idochka sick in the year 918, Vitebsk." Private collection, Basel.
- 289 *Bella Reading*. Pencil and watercolor on paper. l.r. Marc Chagall. Private collection.
- 290 *The Traveler*. Watercolor on paper. $15 \times 19\frac{1}{4}$ ". l.r. M. Chagall 917. u.l. (two inscriptions in Russian, one above the other). Collection Ayala and Sam Zacks, Toronto.
- 291 *Homage to Gogol*. Watercolor on paper. $15\frac{2}{3} \times 19\frac{7}{8}$ ". l.r. M. Chagall 917. Inscription in picture (in Russian) reads: "To Gogol from Marc Chagall." Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 292 First design for the play *The Wedding*. Watercolor on paper. $14\frac{7}{8} \times 19\frac{7}{8}$ ". Unsigned. Undated. Collection Dr. Walter Rothman, Los Angeles.
- 293 Second design for the play *The Wedding*. Watercolor on paper. $14\frac{7}{8} \times 19$ ".
- 294 Design for the play *The Cardplayers*. Watercolor on paper. $15\frac{3}{8} \times 19\frac{1}{8}$ ". l.r. Chagall 1917. Los Angeles County Museum, Collection Mr. and Mrs. William Preston Harrison.
- 295 *The Painter*. Drawing, India ink and watercolor on paper. $11\frac{1}{8} \times 12\frac{1}{2}$ ". l.r. Chagall (in Russian). Private collection, Moscow.
- 296 *Man with Head Thrown Back*, first state. Oil on cardboard. $22\frac{1}{2} \times 18\frac{1}{2}$ ". Unsigned. Undated. Private collection.
- 297 *Joy of Living*. Watercolor on paper. l.r. Chagall 1914. b.c. "La joie de vivre 1914." Private collection, U.S.A.
- 298 *Man with Whip*. Oil on cardboard. u.r. Chagall 917.
- 299 *Duo*. Gouache on paper. $11\frac{3}{8} \times 15$ ". l.r. Marc Chagall 1911. Private collection, France.

- 300 *In Step*. India ink and gouache on paper. 8 x 7". l.r. 1916 Marc Chagall (in Russian). Tretyakov Gallery, Moscow.
- 301 *Circus*. Oil on cardboard, mounted on canvas. $12\frac{1}{4} \times 13\frac{5}{8}$ ". u.l. Chagall Marc. Private collection, Moscow.
- 302 *Meal Time*. Watercolor on paper. $10\frac{7}{8} \times 15$ ". Unsigned. Undated. San Francisco Museum of Art.
- 303 *Over the City*. Oil on canvas. l.r. Marc Chagall 917.
- 304 *Over Vitebsk*. Oil on canvas. $26\frac{1}{8} \times 36\frac{1}{2}$ ". l.r. Marc Chagall. l.l. Russie 915-20. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 305 *The Traveler*. Oil on cardboard. $12\frac{1}{4} \times 18\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Moscow.
- 306 *The Promenade*. Oil on canvas. $31\frac{1}{2} \times 28\frac{3}{8}$ ". l.r. Marc Chagall 917. Formerly State Art Collection, Dresden (confiscated 1937, whereabouts unknown).
- 307 Design for Gogol's *The Inspector General*. Pencil and gouache on paper. $8\frac{5}{8} \times 13\frac{1}{4}$ ". l.r. Moscow 1920 Chagall. Owned by artist.
- 308 Design for Sholem Aleichem's *The Lie*. Pencil and watercolor on paper. $9\frac{7}{8} \times 13\frac{3}{8}$ ". l.r. Marc Chagall 1920. Owned by artist.
- 309 Michoels in *Mazeltov*. Pencil and watercolor on paper. $12\frac{5}{8} \times 9\frac{7}{8}$ ". l.r. Marc Chagall. Owned by artist.
- 310 *Man with Round Cap* (costume design). Pencil and watercolor on paper. $10\frac{5}{8} \times 7\frac{1}{2}$ ". Owned by artist.
- 311 *Young Man* (costume design). Pencil and watercolor on paper. 10×5 ". l.l. Chagall. Owned by artist.
- 312 Costume design for Michoels. Pencil and pen, India ink on paper. $10\frac{1}{2} \times 10\frac{1}{2}$ ". l.r. Michoels 1919 Marc Chagall. Owned by artist.
- 313 *Woman with Train* (costume design). Pencil and watercolor on paper. $10\frac{5}{8} \times 7\frac{1}{4}$ ". l.l. Chagall. Owned by artist.
- 314 *Dance*. Sketch for mural for theater. Pencil and watercolor on paper. $9\frac{1}{2} \times 5\frac{1}{8}$ ". l.l. Chagall. Owned by artist.
- 315 Design for curtain, Jewish Theater. Pencil, ink, and gouache on paper. $5\frac{1}{2} \times 5\frac{3}{4}$ ". l.r. Chagall 1918. Owned by artist.
- 316 *Girl*. Costume design for Synge's *The Playboy of the Western World*. Watercolor on paper. $10 \times 12\frac{5}{8}$ ". l.l. Chagall 1920. Owned by artist.
- 317 Costume design for Chris in Synge's *The Playboy of the Western World*. Pencil and gouache on paper. $10\frac{1}{2} \times 10\frac{1}{4}$ ". b.c. 1920. l.r. Chagall. Owned by artist.
- 318 Costume design for Zemlianka in Gogol's *The Inspector General*. Watercolor on paper. $12\frac{7}{8} \times 8\frac{7}{8}$ ". l.l. Chagall. u.r. Zemlianka (in Russian). Owned by artist.
- 319 *Woman*. Costume design for Gogol's *The Inspector General*. Pencil and watercolor on paper. $12\frac{1}{4} \times 8\frac{3}{4}$ ". l.r. Chagall 1920. u.r. Maria Ivanovna (in Russian). Owned by artist.
- 320 Costume design for Svistunov in Gogol's *The Inspector General*. Ink and gouache on brown paper. $13\frac{3}{4} \times 9\frac{7}{8}$ ". l.r. Chagall. Owned by artist.
- 321 *Woman in a Striped Skirt*. Costume design for Gogol's *The Inspector General*. Pencil and watercolor on paper. $9\frac{1}{4} \times 6\frac{3}{4}$ ". l.r. 920 Chagall. Owned by artist.
- 322 Costume design for Khlopov in Gogol's *The Inspector General*. Pencil and watercolor on paper. $12\frac{1}{4} \times 8\frac{1}{4}$ ". l.r. Marc Chagall. u.r. Khlopov (in Russian). Owned by artist.
- 323 *Composition with Circles and Goat*. Oil on cardboard. $15 \times 19\frac{1}{2}$ ". l.l. Marc Chagall. Owned by artist.
- 324 *Composition with Goat*. Oil on cardboard. $15 \times 19\frac{1}{2}$ ". l.l. Chagall 917. Private collection, Switzerland.
- 325 *Chagall*. Gouache on paper. $18\frac{2}{3} \times 13\frac{3}{8}$ ". l.r. Marc Chagall 918. Letters in picture read: CHAGA (in Russian). Owned by artist.
- 326 *Collage*. Strips of paper and gouache on paper. $13\frac{3}{8} \times 11$ ". l.r. 1920 Marc Chagall. Private collection.
- 327 Design for title page of Hofstein's *Sorrow*. Drawing, India ink on paper. l.l. 1919 Chagall. Owned by artist.
- 328 *Man with Rifle*. Illustration for *Sorrow*. Drawing, India ink on paper. $13\frac{3}{4} \times 9\frac{1}{2}$ ". l.r. 1920 Moscow Chagall. Private collection.
- 329 *Man with Accordion*. Watercolor on paper. $10\frac{1}{4} \times 7\frac{7}{8}$ ". l.r. Chagall. l.l. 1920 Chagall. Private collection, France.
- 330 *Man with Goat*. Pencil and watercolor on gray paper. $13\frac{3}{4} \times 10$ ". l.l. 1919. l.r. Marc Chagall. Private collection, France.
- 331 *Man on the Roof*. Gouache on paper. $19\frac{5}{8} \times 13\frac{3}{4}$ ". l.r. Marc Chagall. Collection Mrs. John David Eton, Toronto.
- 332 *Barn*. Oil on canvas. $18\frac{1}{4} \times 24$ ". l.r. Marc Chagall 1917. Galerie Rosengart, Lucerne.
- 333 *Over Vitebsk*. Watercolor on paper. $11\frac{2}{3} \times 15\frac{1}{4}$ ". Collection Mr. and Mrs. Albert Lewin, New York.
- 334 *Goats in Garden*. Gouache and watercolor on paper. $10 \times 13\frac{3}{4}$ ". l.r. Marc Chagall. Galerie d'Art Moderne, Basel.
- 335 *Bella with Hat*. Pencil drawing on paper. $18\frac{1}{2} \times 9\frac{1}{8}$ ". Unsigned. Undated. Owned by artist.
- 336 *Bella with Striped Blouse*. Color pencil on paper. $11\frac{3}{4} \times 9$ ". l.l. "Berta in the Black Forest" 1922, M. Chagall (in Russian). Private collection, Basel.
- 337 *Child with Doll*. Lithographic pencil on paper. $16\frac{1}{8} \times 10\frac{1}{4}$ ". b.c. M. Chagall. l.r. Ida Berlin 1922. Private collection, Basel.
- 338 *Portrait of Naum Sokolov*. Pencil on paper. $6\frac{1}{4} \times 8\frac{1}{4}$ ". l.r. Marc Chagall 1922, Berlin. Private collection, France.
- 339 *The Black Forest*. Watercolor on paper. $16\frac{7}{8} \times 11\frac{3}{8}$ ". l.r. Chagall Schwarzwald 922. Private collection, France.
- 340 *The Bath*. Watercolor on paper. $16\frac{7}{8} \times 11\frac{3}{8}$ ". l.r. Chagall. Private collection.
- 341 *Man with Umbrella*. Gouache and oil on paper. $10\frac{7}{8} \times 8\frac{1}{4}$ ". l.r. Chagall 922. Private collection.
- 342 *House in Peskovatik*. Dry point. $7\frac{1}{2} \times 9\frac{7}{8}$ ". No. 11 of portfolio *My Life*.
- 343 *The Dining Room*. Dry point. $8\frac{5}{8} \times 11$ ". No. 10 of portfolio *My Life*.
- 344 *Mother and Son*. Dry point. $11 \times 8\frac{1}{2}$ ". No. 2 of portfolio *My Life*.
- 345 *The Musician*. Dry point. $10\frac{7}{8} \times 8\frac{1}{2}$ ". Supplement to portfolio *My Life*.
- 346 *Lovers on River Bank*. Dry point. $10\frac{7}{8} \times 8\frac{1}{2}$ ". Supplement to portfolio *My Life*.
- 347 *Man with Sideburns*. Lithograph. $16\frac{1}{8} \times 9\frac{1}{2}$ ". Published by Paul Cassirer, Berlin. Mourlot No. 1.
- 348 *Goat and Violin*. Woodcut. 8×11 ".
- 349 *Goat by Night*. Lithograph. $16\frac{1}{8} \times 10\frac{1}{2}$ ". Published by Paul Cassirer, Berlin. Mourlot No. 5.
- 350 *Man with Cane*. $10 \times 7\frac{7}{8}$ ". Mourlot No. 13.
- 351 *The Small Town*. Etching and dry point. $8\frac{5}{8} \times 11\frac{1}{4}$ ". Sheet 3 of *Dead Souls*.
- 352 *On the Way to Sobakevich's*. Etching and dry point. $8\frac{5}{8} \times 11\frac{3}{4}$ ". Sheet 13 of *Dead Souls*.
- 353 *Chichikov and Sobakevich Discussing Business*. Etching and dry point. $8\frac{1}{2} \times 10\frac{7}{8}$ ". Sheet 37 of *Dead Souls*.
- 354 *Escape in Nature's Garb*. Etching, aquatint, and dry point. $8\frac{1}{4} \times 11$ ". Plate 69 of *Dead Souls*.

- 355 *Sobakevich*. Etching and dry point. $11 \times 8\frac{1}{4}$ ". Sheet 32 of *Dead Souls*.
- 356 *Our Hero Wanted to Be Ready*. Etching and dry point. $11 \times 8\frac{1}{4}$ ". Sheet 77 of *Dead Souls*.
- 357 *Plushkin's Old Garden*. $11 \times 8\frac{1}{3}$ ". Plate 39 of *Dead Souls*.
- 358 *The Pinch of Snuff*. Oil on canvas. $46\frac{7}{8} \times 35\frac{1}{8}$ ". l.r. Chagall Marc. Kunstmuseum, Basel.
- 359 *I and the Village*. Oil on canvas. 20×18 ". l.r. Marc Chagall. Philadelphia Museum of Art.
- 360 *The Dead Man*. Gouache on paper. $13\frac{1}{8} \times 16\frac{1}{2}$ ". l.l. Marc Chagall. Collection Jacques Neubauer, Paris.
- 361 *Over Vitebsk*. Gouache on paper. $16\frac{1}{4} \times 19\frac{1}{2}$ ". l.r. Chagall. Collection Mrs. Stephen Keller, New York.
- 362 *The Yellow Calf*. Oil on canvas. $6\frac{1}{4} \times 9\frac{2}{3}$ ". l.l. Chagall. Foundation E. Hoffmann, Kunstmuseum, Basel.
- 363 *The Little Fiddler*. Oil on cardboard. $9\frac{1}{2} \times 7\frac{2}{3}$ ". l.r. Chagall. Collection E. J. van Wisselingh & Co., Amsterdam.
- 364 *The Musician*. Oil on canvas. $28\frac{2}{3} \times 23\frac{5}{8}$ ". l.r. Chagall Marc. Collection Benjamin Kuhn Oko, New York.
- 365 *Man with Cow*. Gouache on cardboard. $18\frac{1}{8} \times 13$ ". l.l. Marc Chagall. l.r. Chagall. Private collection, Paris.
- 366 *Memories from Childhood*. Oil on canvas. $27\frac{5}{8} \times 33\frac{1}{8}$ ". l.l. Marc Chagall. Collection William Landman, Toronto.
- 367 *Russian Peasant with Chicken*. Gouache on paper. $20\frac{1}{8} \times 14\frac{7}{8}$ ". l.r. Marc Chagall 922. Collection H. Hecht, Beverly Hills.
- 368 *Boy Eating*. Pencil and watercolor on paper. $17\frac{1}{8} \times 11\frac{1}{8}$ ". l.r. Marc Chagall. Slightly above: 924 Marc Chagall. Collection Miss Alice O'Brien, Minnesota.
- 369 *The Falling Angel*. Pencil, ink, and watercolor on paper. $9\frac{7}{8} \times 13$ ". u.r. Marc Chagall 1924. Private collection, Paris.
- 370 *On the Road*. Oil on cardboard. l.l. Chagall Marc.
- 371 *The Yellow House*. Oil on canvas. $21\frac{5}{8} \times 15$ ". b.c.l. M. Chagall. Wallraf-Richartz Museum, Cologne.
- 372 *River Landscape*. Oil on canvas. $7\frac{1}{2} \times 9\frac{1}{2}$ ". l.r. Chagall. Collection Georg Schönmann, Bremen.
- 373 *Over Russia*. Oil on canvas. $20\frac{1}{8} \times 24$ ". l.r. Marc Chagall. Collection Wilhelm Huth, Hamburg.
- 374 *Bride with Flowers*. Oil on canvas. $27\frac{1}{8} \times 21\frac{5}{8}$ ". b.c. Chagall Marc. Kunsthalle, Mannheim.
- 375 *Flowers*. Oil on canvas. $28\frac{3}{8} \times 22\frac{7}{8}$ ". l.l. Marc Chagall. Collection Baron Léon Lambert, Brussels.
- 376 *In the Farmyard*. Oil on canvas. $27\frac{5}{8} \times 23\frac{1}{4}$ ". Collection Mr. and Mrs. P. Sampliner, New York.
- 377 *The Window*. Oil on canvas. $39 \times 28\frac{3}{4}$ ". l.r. Marc Chagall. Collection Gustav Zumsteg, Zurich.
- 378 Sketch for *Ida at the Window*. Pencil on paper. $12\frac{1}{4} \times 8\frac{1}{4}$ ". l.r. M. Chagall 1924. b.c. "Esquisse de portr. de Ida à Bretagne." Collection Ida Meyer-Chagall, Basel.
- 379 *Landscape : Ile Adam*. Oil on canvas. $39\frac{2}{3} \times 28\frac{3}{4}$ ". l.r. Chagall 25 Paris. City Art Museum, St. Louis.
- 380 *Montchauvet*. Oil on paper, mounted on canvas. $19\frac{5}{8} \times 19\frac{1}{4}$ ". l.r. Marc Chagall 1925. Private collection, France.
- 381 *Sunday*. Oil on canvas. $33\frac{1}{8} \times 28\frac{3}{8}$ ". l.r. Marc Chagall. Collection Hartmut Küchen, Bremen-Farga.
- 382 *Schoolboy*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". b.c.r. Marc Chagall. Private collection, Buenos Aires.
- 383 *In the Country*. Oil on canvas.
- 384 *Still Life*. Oil on canvas. $31\frac{7}{8} \times 39\frac{3}{8}$ ". l.l. Chagall 925. Private collection, New York.
- 385 *Flowers in the Street*. Oil on canvas. Formerly collection Berthe Weill, Paris.
- 386 *The Kite*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.l. Chagall Marc 926. Private collection, Paris.
- 387 *In the Open Air*. Gouache on paper. $20\frac{1}{2} \times 25\frac{1}{2}$ ". l.r. Marc Chagall. Private collection, U.S.A.
- 388 *The Cart*. Gouache on paper. $20\frac{1}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall. Collection R. Simonis, Brussels.
- 389 *Recollection*. Gouache on paper. $19 \times 24\frac{2}{3}$ ". l.r. Marc Chagall. Private collection, Vienna.
- 390 *Face in Green*. Pencil and watercolor on cardboard. $13\frac{3}{4} \times 10\frac{7}{8}$ ". l.r. Marc Chagall. Private collection.
- 391 *Idyl*. Oil on canvas. $31\frac{7}{8} \times 25\frac{5}{8}$ ". l.l. Marc Chagall. Stedelijk Museum, Amsterdam.
- 392 *Flowers*. Oil on canvas. $36\frac{1}{4} \times 28\frac{3}{4}$ ". l.l. Chagall. Collection René Dreyfus, Paris.
- 393 *Flowers on Roof*. Oil on canvas. $15\frac{3}{4} \times 12\frac{5}{8}$ ". l.r. Chagall. O'Hana Gallery, London.
- 394 *Sailor in Toulon*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.l. Toulon Marc Chagall. Private collection, New York.
- 395 *Accordion*. Gouache on paper. $25\frac{1}{4} \times 19\frac{5}{8}$ ". Private collection, Paris.
- 396 *Flowers on Chair*. Oil on canvas. $36\frac{1}{4} \times 28\frac{3}{4}$ ". l.r. Marc Chagall. Private collection, Paris.
- 397 *Bella in Mourillon*. Gouache on paper. l.r. Chagall Marc.
- 398 *Bride's Bouquet*. Oil on canvas. $38\frac{5}{8} \times 31\frac{7}{8}$ ". l.l. Chagall 926. Private collection, Paris.
- 399 *Over the Flowers*. Oil on canvas. l.r. Marc Chagall.
- 400 *Peonies and Lilacs*. Oil on canvas. $39\frac{3}{8} \times 31\frac{1}{2}$ ". l.l. Chagall Marc 926. Collection Sr. Pedro Vallenila Echeverria, Caracas.
- 401 *Chrysanthemums*. Oil on canvas. $36\frac{7}{8} \times 28\frac{3}{4}$ ". Private collection, New York.
- 402 *Lovers with Flowers*. Oil on canvas. $36\frac{1}{4} \times 28\frac{3}{4}$ ". l.r. Chagall Marc 1926. Collection Arturo Deana, Venice.
- 403 *The Hay Wagon*. Gouache on paper. $19\frac{1}{4} \times 24$ ". l.r. Chagall. Private collection, Basel.
- 404 *Church at Chambon*. Gouache on paper. $25\frac{5}{8} \times 20\frac{1}{8}$ ". l.r. Chagall Marc. Boymans van Beuningen Museum, Rotterdam.
- 405 *The Path*. Gouache on paper. l.r. Chagall. $19\frac{1}{4} \times 25\frac{1}{4}$ ". Private collection, Paris.
- 406 *Flowers by the Window*. Gouache on paper. l.r. Chagall.
- 407 *The Open Window*. Pencil and gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall Marc. On the back: Marc Chagall Chambons lac vers 1925. Collection Prof. Dr. H. Kräyenbühl, Zurich-Zollikon.
- 408 *The Brook*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall Marc 926. Private collection, Paris.
- 409 *Lovers at the Window*. Gouache on paper. $24\frac{1}{8} \times 19$ ". l.r. Marc Chagall. Collection Louis Franck, London.
- 410 *Ida on a Donkey*. Gouache on paper. $26 \times 20\frac{1}{8}$ ". l.r. Chagall Marc. Private collection, Paris.
- 411 *The Harvester*. Gouache on paper. $20\frac{1}{8} \times 26$ ". l.r. Chagall. Narodni Gallery, Prague.
- 412 *The Cowherd*. Gouache on paper. 22×26 ". l.r. Marc Chagall.
- 413 *Chambon*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall Marc. Galerie Maeght, Paris.
- 414 *The Hay Wagon*. Gouache on paper. $20\frac{1}{2} \times 26$ ". l.l. Chagall. Collection Costa Achilopulo, Esq., London.
- 415 *Haytime Return*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ".
- 416 *The Tree*. Gouache on paper. $25\frac{5}{8} \times 19\frac{1}{4}$ ". l.l. Chagall Marc. Collection Henri Lidchi, Johannesburg.
- 417 *The Cow*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.r. Marc Chagall. Collection Louis Franck, London.

- 418 *The Shepherd and the Sea*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ". l.r. Chagall Marc. Collection J. P. Durand-Matthiesen, Geneva.
- 419 *The Two Goats*. Gouache on paper. $20\frac{1}{2} \times 16\frac{1}{2}$ ".
- 420 *The Sick Stag*. Gouache on paper. $19\frac{1}{3} \times 15\frac{3}{4}$ ". b.c. Chagall. Hammer Gallery, New York.
- 421 *The Fox and the Goat*. Gouache on paper. $15\frac{3}{4} \times 20$ ". l.l. Marc Chagall 1926. Collection Sonia Brown, Los Angeles.
- 422 *The Bear and the Gardener*. Gouache on paper. $19\frac{1}{3} \times 15\frac{3}{4}$ ". l.l. Chagall. Collection Mrs. Lisa Arnhold, New York.
- 423 *The Fox and the Turkey Hens*. Gouache on paper. $19\frac{1}{3} \times 15\frac{7}{8}$ ". l.l. Chagall. Collection Mrs. Lisa Arnhold, New York.
- 424 *The Eagle, the Boar, and the Cat*. Gouache on paper. $20\frac{1}{2} \times 16\frac{1}{2}$ ".
- 425 *The Lion and the Hunter*. Gouache on paper. $20\frac{1}{3} \times 16\frac{1}{2}$ ". l.r. Chagall. Collection James Wise, Geneva.
- 426 *The Lion and the Gnat*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Private collection, Cannes.
- 427 *The Wounded Bird*. Gouache on paper. $19\frac{5}{8} \times 15\frac{7}{8}$ ". l.l. Chagall. Stedelijk Museum, Amsterdam.
- 428 *The Sun and the Frogs*. Gouache on paper. l.r. Chagall.
- 429 *The Oak and the Reed*. Gouache on paper. l.l. Chagall.
- 430 *The Peacock Complaining to Juno*. Gouache on paper. 20×16 ". l.l. Chagall. Collection Mr. and Mrs. Albert A. List, New York.
- 431 *The Cart Driver Stuck in the Mud*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{4}$ ". l.r. Chagall. Private collection, Solothurn.
- 432 *The Fox and the Grapes*. Gouache on paper. $20 \times 15\frac{3}{4}$ ". l.l. Chagall 1926. Collection O'Hana Gallery, London.
- 433 *The Lion Grown Old*. Gouache on paper. 19×16 ". l.r. Chagall. Collection Mme. Max Harari, Paris.
- 434 *The Wolf as a Shepherd*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Collection Dr. Sidney Kobrinsky, Winnipeg.
- 435 *The Rat and the Elephant*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ".
- 436 *Fortuna and the Young Boy*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{8}$ ". l.l. Chagall. Collection Mr. and Mrs. Harry Lewis Winston, Detroit.
- 437 *The Man and His Reflection*. Gouache on paper. $20\frac{1}{2} \times 16\frac{1}{2}$ ". l.r. Marc Chagall 1926. Collection J. Thannhauser, New York.
- 438 *Two Oxen and the Frog*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ". l.l. Chagall.
- 439 *The Lion and the Donkey Go Hunting*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.l. Chagall 26.
- 440 *The Priest and the Dead Man*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.l. Chagall. Musée d'Art Moderne de la Ville de Paris.
- 441 *The Two Parrots, the King, and His Son*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ".
- 442 *The Boy and the Schoolteacher*. Gouache on paper. $19\frac{5}{8} \times 16\frac{1}{8}$ ". l.r. Chagall. Private collection, Germany.
- 443 *The Miser Who Lost His Treasure*. Gouache on paper. $19\frac{5}{8} \times 16\frac{1}{8}$ ". l.r. Chagall 1927. Collection A. Maguy, Paris.
- 444 *The Cat Metamorphosed into a Woman*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Private collection, France.
- 445 *The Donkey and the Dog*. Gouache on paper. $20\frac{1}{2} \times 16\frac{1}{2}$ ". l.l. Chagall.
- 446 *Death and the Woodchopper*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ". l.l. Chagall. Private collection, Paris.
- 447 *The Laughing Man and the Fishes*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Wildenstein Gallery, New York.
- 448 *The Charlatan*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ".
- 449 *The Villager and the Snake*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{2}$ ". l.l. Chagall.
- 450 *The Mouse Metamorphosed into a Girl*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ".
- 451 *The Fortuneteller*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{8}$ ".
- 452 *The Fool Who Sold Truth*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Collection Mr. and Mrs. James W. Alsdorf, Winnetka.
- 453 *The Drunkard and His Wife*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.l. Chagall.
- 454 *The Lion in Love*. Gouache on paper. $19\frac{5}{8} \times 15\frac{3}{4}$ ". l.r. Chagall. Private collection, France.
- 455 *The Satyr and the Wanderer*. Gouache on paper. $16 \times 19\frac{3}{4}$ ". Los Angeles County Museum, Gift of Mrs. H. English.
- 456 *The Young Widow*. Gouache on paper. $20\frac{1}{8} \times 16\frac{1}{2}$ ". Private collection, Cannes.
- 457 *The Woman with the Candle*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". b.c. Marc Chagall. Private collection, Japan.
- 458 *The Reader*. Gouache on paper. $17\frac{5}{8} \times 11\frac{1}{8}$ ". l.l. Marc Chagall. Perls Gallery, New York.
- 459 *Peasant Woman with Hen*. Gouache on paper. $25\frac{1}{4} \times 20\frac{7}{8}$ ". l.l. Chagall Marc. Collection Norbert Schimmel, King's Point, New York.
- 460 *Nose and Ladder*. Gouache on paper. $25\frac{1}{4} \times 18$ ". b.c. Chagall. Collection Mr. and Mrs. Albert A. List, New York.
- 461 *The Peasant and the Cow*. Gouache on paper. $19\frac{7}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall. Collection Narodni Muzey, Belgrade.
- 462 *Young Man and Goat*. Gouache on paper. $14 \times 19\frac{7}{8}$ ". l.r. Marc Chagall. Collection Stanley E. Kramer, Beverly Hills.
- 463 *The Violinist*. Gouache on paper. $19\frac{1}{4} \times 25\frac{1}{4}$ ". l.l. Chagall. Collection Louis Franck, London.
- 464 *The Goat on the Shoulders*. Gouache on paper. $14 \times 19\frac{7}{8}$ ". b.c. Marc Chagall. Collection Louis Franck, London.
- 465 *The Legs*. Gouache on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". l.r. Marc Chagall. Collection Georges Charensol, Paris.
- 466 *The Goat Before the Church*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.l. Chagall Marc. Collection Mr. and Mrs. Leigh Block, Chicago.
- 467 *Lovers and Moon*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall. Collection Princess Gourielli (Helena Rubinstein), Paris.
- 468 *Lovers*. Gouache on paper. $24 \times 18\frac{7}{8}$ ". l.r. Marc Chagall. Collection Louis Franck, London.
- 469 *Lovers with Half-moon*. Gouache on paper. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.r. Chagall Marc. Stedelijk Museum, Amsterdam.
- 470 *The Walk*. Oil on canvas. $22\frac{7}{8} \times 15$ ". l.l. Chagall. Private collection, Hanover.
- 471 *Lovers on Roof*. Gouache on paper. $24 \times 16\frac{1}{8}$ ". l.r. Chagall Marc. Musée d'Art Moderne, Brussels.
- 472 *Lovers in Moonlight*. Gouache on paper. $25\frac{7}{8} \times 19\frac{1}{3}$ ". l.r. Marc Chagall. Collection Herman E. Cooper, New York.
- 473 *Nude*. Gouache on paper. $20\frac{1}{8} \times 25\frac{1}{4}$ ". l.r. Chagall Marc. Collection Louis Franck, London.
- 474 *Acrobat with Violin*. Etching and dry point. $16\frac{1}{4} \times 12\frac{1}{2}$ ". Planned by Ambroise Vollard, for his third *Album des peintres-graveurs*, which was never published. 1924.
- 475 *Apparition*. Etching, aquatint, and dry point. $14\frac{1}{3} \times 10\frac{7}{8}$ ". Paris, 1924-25.
- 476 *Self-portrait with Grimace*. Etching and aquatint. $14\frac{7}{8} \times 10\frac{7}{8}$ ". Paris, 1924-25.
- 477 *Self-portrait, Smiling*. Etching and dry point. $10\frac{7}{8} \times 8\frac{3}{8}$ ". Paris, 1924-25.
- 478 *Lovers*. Etching. $5\frac{7}{8} \times 3\frac{7}{8}$ ". Illustration for Marcel Arland's *Maternité*.

- 479 *Pride*. Etching. $6\frac{2}{3} \times 4\frac{1}{4}$ ". Illustration for *Les Sept Péchés capitaux*.
- 480 *Three Acrobats*. Etching and aquatint. $13\frac{3}{8} \times 14\frac{2}{3}$ ". Paris, 1926.
- 481 *Donkey with Eiffel Tower*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". I.I. Chagall Marc. Collection Benedict Goldschmidt, Brussels.
- 482 *Greeting*. Gouache on paper. I.I. Chagall Marc.
- 483 *Woman-donkey*. Gouache on paper. $20\frac{1}{8} \times 15\frac{3}{4}$ ". I.r. Marc Chagall. Private collection, Switzerland.
- 484 *The Four Heads*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". I.r. Marc Chagall. Private collection, Paris.
- 485 *On the Head*. Gouache on paper. I.r. Marc Chagall.
- 486 *Goat Smoking*. Gouache on paper. $24\frac{1}{3} \times 19\frac{1}{2}$ ". Collection Mrs. Claude Partridge, London.
- 487 *Equestrienne*. Gouache on paper. $20\frac{1}{8} \times 26$ ". I.r. Marc Chagall. Collection, Werner Allenbach, Bern.
- 488 *Three Acrobats*. Oil on canvas. $46\frac{7}{8} \times 35$ ". I.r. Chagall 1926. Collection Mrs. Sydney F. Brody, Los Angeles.
- 489 *The Bride with the Double Face*, first state. Oil on canvas. $39 \times 28\frac{3}{8}$ ". I.r. "A ma femme" Marc Chagall 1927.
- 490 *Angel with Palette*. Study. Oil on canvas. $15\frac{3}{4} \times 11\frac{3}{4}$ ". I.I. Chagall Marc. Collection Piet Meyer, Basel.
- 491 *The Dream*. Oil on canvas. $31\frac{7}{8} \times 39\frac{3}{8}$ ". I.r. Marc Chagall 927. Musée d'Art Moderne de la Ville de Paris.
- 492 *Acrobat on Horse*. Gouache on paper. $24 \times 18\frac{7}{8}$ ". I.I. Chagall Marc. Collection Princess Gourielli (Helena Rubinstein), New York.
- 493 *Backbend*. Gouache on paper. $26 \times 19\frac{5}{8}$ ". I.r. Chagall. Private collection, France.
- 494 *The Clown on the White Horse*. Gouache on paper. $23\frac{7}{8} \times 18\frac{5}{8}$ ". I.r. Marc Chagall. Stephen Silagy Gallery, Beverly Hills.
- 495 *Balancing Act*. Gouache on paper. $26 \times 20\frac{1}{8}$ ". I.r. Chagall. Collection A. Margulies, Esq., London.
- 496 *The Clown with the Donkey*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". I.r. Chagall. Collection G. Pinkus, Beverly Hills.
- 497 *Circus Rider*. Gouache on paper. $24\frac{1}{2} \times 19\frac{7}{8}$ ". I.r. Marc Chagall. Collection Georges Schick, Paris.
- 498 *Clown with Bouquet*. Gouache on paper. $24\frac{1}{2} \times 20$ ". I.r. Chagall. Collection Mr. and Mrs. Leigh Block, Chicago.
- 499 *Clown with Trumpet*. Gouache on paper. $24\frac{3}{4} \times 18\frac{7}{8}$ ". I.r. Chagall. Marlborough Fine Art, Ltd., London.
- 500 *Clown on Horse*. Gouache on paper. $26 \times 20\frac{1}{8}$ ". I.r. Chagall. Collection Arthur Freed, Los Angeles.
- 501 *Dance*. Gouache on paper. $16\frac{1}{2} \times 23\frac{5}{8}$ ". I.r. Marc Chagall. Private collection, Prague.
- 502 *Man-rooster Over Vitebsk*. Oil on cardboard. I.I. Marc Chagall 1925. Private collection, Paris.
- 503 *Chicken*. Gouache on paper. $18\frac{7}{8} \times 25\frac{1}{4}$ ". I.r. Chagall Marc. Collection M. Mabilie, Brussels.
- 504 *The Window*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". I.r. Chagall Marc. Musée des Beaux-Arts, Antwerp.
- 505 *The Lamb*. Gouache on paper. $23\frac{5}{8} \times 19\frac{5}{8}$ ". I.I. Chagall. I.r. Marc. Private collection, Rouen.
- 506 *The Table*. Gouache on paper. I.I. Chagall Marc.
- 507 *Self-portrait with Phylactery*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". I.r. Chagall (in Hebrew letters). b.c. "Moi Marc Chagall." Collection Benedict Goldschmidt, Brussels.
- 508 *Red Flowers*. Oil on canvas. $61 \times 28\frac{3}{4}$ ". I.r. Chagall 926. Marlborough Fine Art, Ltd., London.
- 509 *Lilies and Cornflowers*. Oil on canvas. I.I. Chagall Marc 928. Formerly collection Jacques Bernheim, Paris.
- 510 *Flowers*. Oil on canvas. $46\frac{1}{8} \times 35$ ". I.r. Marc Chagall 928. Private collection, Paris.
- 511 *Nude under Table*. Oil on canvas. $32\frac{1}{4} \times 23\frac{1}{4}$ ". Private collection, Sweden.
- 512 *Tulips*. Oil on canvas. $25\frac{5}{8} \times 19\frac{5}{8}$ ". I.r. Chagall Marc. Private collection, Bern.
- 513 *Bouquet Before a Window*. Oil on canvas. $39\frac{2}{3} \times 29\frac{1}{8}$ ". I.r. Marc Chagall 929. McNay Art Institute, San Antonio.
- 514 *Two Bouquets*. Oil on canvas. I.r. Chagall 926. Private collection, New York.
- 515 *Pineapple*. Oil on canvas. $24 \times 12\frac{1}{4}$ ". I.r. Chagall Marc. Private collection.
- 516 *Basket of Fruit*. Oil on canvas. $46\frac{7}{8} \times 29\frac{1}{8}$ ". I.r. Chagall. Private collection, France.
- 517 *The Church*. Oil on canvas. $38 \times 31\frac{1}{8}$ ". I.r. Chagall. Collection Mrs. Mark Steinberg, St. Louis.
- 518 *Winter Night*. Gouache on paper. $26\frac{3}{8} \times 22\frac{1}{2}$ ". I.r. Chagall Marc. Collection Rodolph Meyer de Schauensee, Devon, Pa.
- 519 *Snow-covered Church*. Gouache on paper. $23\frac{5}{8} \times 20\frac{1}{8}$ ". I.r. Marc Chagall. Detroit Institute of Arts.
- 520 *In the Alps*. Gouache on paper. $25 \times 19\frac{1}{2}$ ". I.r. Marc Chagall. Collection George Lury, New York.
- 521 *Branch of Mistletoe*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". I.I. Chagall Marc. Collection Roncey, Paris.
- 522 *Reverie*. Gouache on paper. $19\frac{1}{4} \times 25\frac{5}{8}$ ". I.I. Chagall Marc. Private collection, New York.
- 523 *The Painter and His Family*. Pastel and oil on canvas. I.I. Chagall. Private collection, France.
- 524 Study for *The Bride and Groom of the Eiffel Tower*. Gouache on paper. I.I. Marc Chagall.
- 525 *The Butcher*. Gouache on cardboard. $25\frac{5}{8} \times 20\frac{7}{8}$ ". I.I. Chagall Marc. Kunsthhaus, Zurich.
- 526 *The Parents*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". I.r. Marc Chagall. Private collection, London.
- 527 *The Wedding*. Oil on canvas. $43\frac{7}{8} \times 34$ ". I.I. Chagall Marc. Collection Mr. and Mrs. Robert Mayer, Winnetka.
- 528 *The Man in the Snow*. Gouache on paper. $26\frac{3}{8} \times 19\frac{5}{8}$ ". I.r. Chagall. Collection Mrs. Lisa Arnhold, New York.
- 529 *The Bath*. $17\frac{3}{8} \times 12\frac{5}{8}$ ". b.c. M. Chagall, 1914-20. Private collection, U.S.A.
- 530 *The Dancer*. Gouache on paper. $25\frac{1}{4} \times 18\frac{7}{8}$ ". I.r. Chagall Marc. Collection Vigeveno, Ojai, Calif.
- 531 *Lovers*. Gouache on paper. $24\frac{3}{8} \times 18\frac{1}{2}$ ". b.c. Chagall. Los Angeles County Museum, Collection Mr. and Mrs. William Preston Harrison.
- 532 *The Cock and the Pearl*. Etching and dry point. $11\frac{3}{4} \times 9$ ". Plate 11 from La Fontaine, *Fables*.
- 533 *The Raven and the Fox*. Etching. $11\frac{2}{3} \times 9\frac{2}{3}$ ". Plate 1 from La Fontaine, *Fables*.
- 534 *The Bitch and Her Companion*. Etching and dry point. $11\frac{3}{4} \times 9\frac{1}{2}$ ". Plate 16 from La Fontaine, *Fables*.
- 535 *The Sick Stag*. Etching and dry point. $11\frac{5}{8} \times 9\frac{1}{2}$ ". Plate 99 from La Fontaine, *Fables*.
- 536 *The Horse Who Wanted Revenge on the Stag*. Etching and dry point. $12 \times 9\frac{5}{8}$ ". Plate 45 from La Fontaine, *Fables*.
- 537 *Girl on Horseback (Violin Music)*, first state. Oil on canvas. $31\frac{7}{8} \times 39\frac{3}{8}$ ".
- 538 *Girl on Horseback (Violin Music)*, definitive state. Oil on canvas. $31\frac{7}{8} \times 39\frac{3}{8}$ ". I.I. Marc Chagall 929. Collection Georges Daelemans, Brussels.
- 539 *The Eiffel Tower*. Oil on canvas. I.I. Marc Chagall 929.

- 540 *The Couple*. Gouache on paper. $25\frac{1}{4} \times 18\frac{7}{8}$ ". l.r. Chagall. Private collection, Paris.
- 541 *Self-portrait with Bridge*, first state of *The Resurrection at the River*. Oil on canvas. l.l. Chagall Marc 929.
- 542 *The Bride*. Oil on canvas. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Marc Chagall.
- 543 *The Violinist with the World Upside-down*. Oil on canvas. $36\frac{1}{4} \times 28\frac{3}{4}$ ". l.l. Chagall Marc 929. Private collection, Philadelphia.
- 544 *Candelabrum*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Chagall 1929 Marc. Private collection, France.
- 545 *Leaning Over Flowers*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Chagall Marc. Private collection, England.
- 546 *The Blue Calf*. Oil on canvas. $35\frac{3}{8} \times 28$ ". l.r. Chagall Marc. Collection Mr. and Mrs. Harold Uris, New York.
- 547 *Fruits and Flowers*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. Marc Chagall 929. Private collection, Paris.
- 548 *Still Life at the Window*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.l. Chagall Marc 929. Göteborgs Konstmuseum, Göteborg.
- 549 *Two Bouquets*. Gouache on paper. l.l. Chagall Marc.
- 550 *Spring Flowers*. Oil on canvas. $28\frac{5}{8} \times 23\frac{3}{4}$ ". l.l. Marc Chagall.
- 551 *The Bride with Green Hair*. Oil on canvas. $9 \times 6\frac{3}{4}$ ". l.l. Chagall. Private collection, Switzerland.
- 552 *Bella and the Bouquet*. Oil on canvas. $8\frac{5}{8} \times 10\frac{5}{8}$ ". l.l. Chagall. Private collection, Switzerland.
- 553 *Lovers and Moon*. Oil on canvas. 12×16 ". l.r. Marc Chagall. Private collection, U.S.A.
- 554 *Lovers*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall Marc.
- 555 *The Couple*. Oil on canvas. $15\frac{3}{4} \times 12\frac{5}{8}$ ". l.l. Chagall Marc. Private collection, Hamburg.
- 556 *Couple with Bouquet*. Oil on cardboard. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall. Collection Maurice Lefèvre-Foinet, Paris.
- 557 *The Canopy*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall Marc. Collection Mr. Ake Broman, Nyköping, Sweden.
- 558 *Couple with Fan*. Gouache on paper. $19\frac{5}{8} \times 24$ ". l.l. Chagall Marc.
- 559 *Nude with Fan*. Gouache on paper. l.r. Chagall. Collection Louis Franck, London.
- 560 *The Blessing of the Candles*. Oil on wood. $13\frac{5}{8} \times 10\frac{1}{4}$ ". l.r. Chagall. Private collection, France.
- 561 *The Yoke*. Gouache on paper. $26\frac{3}{8} \times 20\frac{1}{2}$ ". l.l. Chagall Marc. Collection Mr. and Mrs. Victor Babin, Santa Fe.
- 562 *Winter*. Oil on canvas. $10\frac{5}{8} \times 8\frac{5}{8}$ ". l.l. Chagall. Private collection, France.
- 563 *The Clock in the Street*. Gouache on paper. $18\frac{7}{8} \times 25\frac{1}{3}$ ". l.r. Marc Chagall. Collection Mrs. James McLane, Los Angeles.
- 564 *The Blue Donkey*. Oil on canvas. $6\frac{1}{4} \times 9\frac{2}{3}$ ". l.r. Chagall. Emanuel Hoffmann Foundation, Kunstmuseum, Basel.
- 565 *Circus*. Oil on canvas.
- 566 *The Acrobat*. Oil on canvas. $25\frac{5}{8} \times 20\frac{1}{2}$ ". l.l. Chagall Marc 1930. Musée National d'Art Moderne, Paris.
- 567 *Two Clowns*. Oil on canvas. Unsigned. Undated. Private collection.
- 568 *Strollers*. Oil on cardboard. $13\frac{3}{4} \times 9\frac{7}{8}$ ". Unsigned. Private collection.
- 569 *On the Roof*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall. Collection Irving Paul Lazar, Los Angeles.
- 570 *Old Man with Kid*. Gouache on paper. $20\frac{1}{8} \times 26$ ". l.l. Marc Chagall 1930. Collection Gerard Bonnier, Stockholm.
- 571 *Old Man Reading*. Gouache on paper. $19\frac{5}{8} \times 25\frac{1}{4}$ ". l.r. Chagall. Private collection, Paris.
- 572 *Return from the Synagogue*. Oil on cardboard, mounted on canvas. $28\frac{3}{8} \times 36\frac{1}{4}$ ". l.l. Marc Chagall. l.r. 1925-27. Collection Maurice Lefèvre-Foinet, Paris.
- 573 *Man with Torah in the Snow*. Gouache on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". l.l. Chagall Marc.
- 574 Study for *Solitude*. Oil and pastel on canvas. $10\frac{5}{8} \times 15\frac{7}{8}$ ". l.r. Marc Chagall 1933. Collection Mr. and Mrs. Joe Boxenbaum, Tel Aviv.
- 575 *Peyra-Cava Landscape with Eagle*. Oil on canvas. $28\frac{3}{8} \times 23\frac{1}{4}$ ". l.r. Chagall 930 Marc. Private collection, France.
- 576 *The Thistles*. Oil on canvas. $28\frac{3}{4} \times 23\frac{5}{8}$ ". l.l. Chagall 931 Marc. Private collection, England.
- 577 *The Cloud*. Oil on canvas. $28\frac{3}{8} \times 23\frac{1}{4}$ ". l.r. Chagall Marc 1930.
- 578 *Pine Cones*. Oil on canvas. $28 \times 22\frac{7}{8}$ ". l.r. Chagall 930. Collection A. A. Juviler, New York.
- 579 *Jerusalem: the Gate of Loving Kindness*. Oil on canvas. $28 \times 25\frac{5}{8}$ ". l.r. Jerusalem Marc Chagall 1931. Owned by artist.
- 580 *Rachel's Tomb*. Oil on canvas. $28\frac{3}{4} \times 36\frac{1}{4}$ ". l.r. Jerusalem Marc Chagall 931. Private collection, Paris.
- 581 *The Wailing Wall*. Oil on canvas. $28\frac{3}{8} \times 36\frac{1}{4}$ ". b.c. "à Jerusalem" 932 Marc Chagall. Museum, Tel Aviv.
- 582 *Synagogue at Safad*. Oil on canvas. $19\frac{5}{8} \times 26$ ". l.r. Palestine. Marc Chagall 1931. Stedelijk Museum, Amsterdam.
- 583 *Synagogue*. Oil on canvas.
- 584 *In the Synagogue*. Oil on canvas. $21\frac{7}{8} \times 28\frac{3}{8}$ ". l.r. Palestine Chagall Marc 1931. Estate of Max Cottin, New York.
- 585 *The Creation of Man*. Gouache on paper. $25 \times 18\frac{7}{8}$ ". l.r. Chagall 930. Private collection, France.
- 586 *On the Way to Sodom*. Gouache on paper. $25\frac{1}{4} \times 20\frac{1}{8}$ ". l.r. Marc Chagall. Collection Mme. Lionello Venturi, Rome.
- 587 *Abraham Entertaining the Three Angels*. $24\frac{3}{8} \times 19\frac{1}{4}$ ". l.r. Chagall Marc. Private collection.
- 588 *Joseph Making Himself Known to His Brothers*. Gouache on paper. $24\frac{1}{8} \times 19\frac{1}{4}$ ". Unsigned. Private collection.
- 589 *Noah Dispatching the Dove*. Etching and dry point. $12\frac{1}{2} \times 9\frac{1}{2}$ ". l.r. Chagall. Plate 2 of *Bible*.
- 590 *Noah's Drunkenness*. Etching and dry point. 12×9 ". Unsigned. Plate 3 of *Bible*.
- 591 *The Sacrifice of Abraham*. Etching and dry point. $12 \times 9\frac{1}{3}$ ". Unsigned. Plate 10 of *Bible*.
- 592 *Isaac's Blessing*. Etching and dry point. $11\frac{3}{8} \times 9\frac{1}{4}$ ". Unsigned. Plate 13 of *Bible*.
- 593 *Moses and Aaron*. Etching and dry point. $11\frac{3}{8} \times 8\frac{1}{3}$ ". l.r. Chagall. Plate 28 of *Bible*.
- 594 *Moses Receiving the Tablets of the Law*. Etching and dry point. $11\frac{1}{8} \times 8\frac{7}{8}$ ". Unsigned. Plate 37 of *Bible*.
- 595 *Moses Blessing Joshua*. Etching and dry point. $12\frac{1}{3} \times 9\frac{1}{2}$ ". l.r. Chagall. Plate 42 of *Bible*.
- 596 *The Death of Saul*. Etching and dry point. $11 \times 9\frac{1}{8}$ ". l.r. Chagall. Plate 65 of *Bible*.
- 597 *David Lamenting Jonathan*. Etching and dry point. $12\frac{1}{2} \times 8\frac{3}{4}$ ". l.l. Chagall. Plate 66 of *Bible*.
- 598 *Prophet Slain by Lion*. Etching and dry point. $12\frac{1}{2} \times 8\frac{1}{2}$ ". u.l. Chagall. l.r. Chagall. Plate 82 of *Bible*.
- 599 *The Capture of Jerusalem*. Etching and dry point. $12 \times 9\frac{7}{8}$ ". l.l. Chagall. Plate 101 of *Bible*.
- 600 *Elijah's Vision*. Etching and dry point. $12\frac{1}{2} \times 7\frac{3}{4}$ ". b.c. Chagall. Plate 88 of *Bible*.
- 601 *Jeremiah in the Cistern*. Etching and dry point. $12\frac{7}{8} \times 10\frac{1}{2}$ ". Unsigned. Plate 102 of *Bible*.
- 602 *Under the Lamp*, first state of *In the Night*. Oil on canvas. l.r. Chagall Marc.

- 603 *Lovers in the Lilacs*. Oil on canvas. $50\frac{3}{8} \times 34\frac{1}{4}$ ". l.l. Chagall Marc 930. Collection Richard S. Zeisler, New York.
- 604 *Flowers in the Street*. 1933. Oil on canvas. $38\frac{1}{8} \times 46\frac{5}{8}$ ". The Solomon R. Guggenheim Museum, New York.
- 605 *Nude Over Vitebsk*. Oil on canvas. $34\frac{1}{4} \times 44\frac{1}{8}$ ". l.l. Marc Chagall 933. Private collection, Paris.
- 606 *White Lilacs*. Oil on canvas. $36\frac{1}{4} \times 29$ ". l.l. Chagall Marc. Collection Nathan Cummings Family, Chicago.
- 607 *The Bride's Chair*. Oil on canvas. $39\frac{3}{8} \times 37\frac{3}{8}$ ". l.l. Marc Chagall. Collection Baron Lambert, Brussels.
- 608 *Self-portrait with Wings*, first state of *Between Darkness and Light*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}$ ".
- 609 Study for *Bella in Green*. Oil on canvas. $9\frac{1}{8} \times 6\frac{7}{8}$ ". l.r. Chagall M. Collection Ida Meyer-Chagall, Basel.
- 610 *Man with Knives*. Costume design for projected ballet by Bronislava Nijinskaya. Pencil and watercolor on paper. $11\frac{3}{8} \times 7\frac{1}{2}$ ". Unsigned. l.r. "Kerchief on the head?" (in Russian). Owned by artist.
- 611 Scenic design (Greece) for ballet projected by Bronislava Nijinskaya. Pencil and watercolor on paper. $17\frac{5}{8} \times 11\frac{3}{8}$ ". Unsigned. Owned by artist.
- 612 *Dedicated to My Wife*, first state. Oil on canvas. $49\frac{1}{4} \times 78\frac{3}{4}$ ". l.r. Marc Chagall 1933. u.r. "A ma femme."
- 613 *The Falling Angel*, second state. Oil on canvas. $58\frac{1}{4} \times 65\frac{3}{8}$ ". l.r. 1923-33. Chagall Marc Paris.
- 614 *The Eiffel Tower*, first state of *Bride and Groom of the Eiffel Tower*. Oil on canvas. $58\frac{5}{8} \times 49\frac{7}{8}$ ".
- 615 *Lovers on Rooster*. Oil on canvas. $22\frac{1}{2} \times 18\frac{1}{2}$ ". l.l. Marc Chagall. Collection James Vigeveno, Ojai, Calif.
- 616 *Ida in Tossa*. Watercolor on paper. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.l. "A notre petite fille Ida de papa et maman." 1935 Marc Chagall Tossa Espagne. Private collection, Paris.
- 617 *Tossa: the Blue Parlor*. Watercolor on paper. $24\frac{3}{4} \times 19\frac{5}{8}$ ". l.l. Chagall. Private collection, Prague.
- 618 *View Through Window*. Gouache and pastel on paper. l.r. Chagall.
- 619 *Barberia*. Gouache on paper. $24\frac{3}{4} \times 19\frac{5}{8}$ ". Private collection.
- 620 *Landscape: Oye-et-Pallet*. Gouache on paper. $23\frac{1}{2} \times 18\frac{1}{2}$ ". l.l. Marc Chagall. Private collection, U.S.A.
- 621 *Portrait of Bella with White Beret*. Pencil, pen, and watercolor on paper. $24\frac{3}{4} \times 19$ ". l.l. Marc Chagall 1936, "à Bella." Private collection, Paris.
- 622 *Man Praying*. Gouache on paper. $20\frac{1}{2} \times 25\frac{1}{8}$ ". l.r. Chagall Marc. Georg Waechter Memorial Foundation, Geneva.
- 623 *Angel with Palette*. Oil on canvas. $51\frac{5}{8} \times 35\frac{3}{8}$ ". l.r. Marc Chagall 1927-36. Private collection, France.
- 624 *Synagogue in Vilna*. Oil on canvas. $32\frac{5}{8} \times 25\frac{7}{8}$ ". l.l. Marc Chagall 1935 Vilna. Private collection.
- 625 *Synagogue in Vilna*. Oil on canvas. $24\frac{1}{2} \times 28\frac{7}{8}$ ". l.l. Marc Chagall Vilna 1935. Estate of Max Cottin, New York.
- 626 *The Apparition of the Artist's Family*, first state. Oil on canvas. No measurements known; canvas cut for second state. l.l. Chagall Marc 1936-37.
- 627 *Round Dance*. Oil and pastel on canvas. $14\frac{1}{2} \times 17\frac{3}{4}$ ". Unsigned. Private collection.
- 628 Study for central section of *The Revolution*. Oil on canvas. $15\frac{3}{8} \times 12\frac{1}{4}$ ". l.r. Chagall. Owned by artist.
- 629 Study for right-hand section of *The Revolution*. Oil, gouache, and pastel on canvas. $13\frac{3}{8} \times 15\frac{3}{4}$ ". l.r. 1937 Marc Chagall. Owned by artist.
- 630 Study for *The Revolution*. Oil and pastel on canvas. $13\frac{3}{8} \times 19\frac{3}{8}$ ". l.l. Chagall. Owned by artist.
- 631 Study for left-hand section of *The Revolution*. Gouache and pastel on canvas. $13\frac{3}{8} \times 21\frac{1}{4}$ ". l.r. Marc Chagall 1937. Owned by artist.
- 632 Study for *The Revolution*. Gouache and oil on cardboard. $22\frac{1}{2} \times 26\frac{3}{8}$ ". l.r. Marc Chagall 1933-50. "Pour André Blumel." Collection André Blumel, Paris.
- 633 *Flowers in Bella's Room*. Oil on canvas. l.l. Chagall Marc.
- 634 *The Couple with the Red Angel*. Oil on canvas. l.l. Chagall Marc. Collection Dr. Walter Rothman, Los Angeles.
- 635 *Lovers*. Oil on canvas. $40 \times 32\frac{2}{3}$ ". l.l. Marc Chagall. Collection Mr. and Mrs. Sam Jaffe, Beverly Hills.
- 636 *Village in Autumn*. Oil on canvas. Reworked later. $32 \times 25\frac{7}{8}$ ". l.l. Marc Chagall 1939-45. Wadsworth Athenaeum, Hartford, gift of Mr. and Mrs. Alfred Jaretski, Jr.
- 637 *Under Flowers*. Oil on canvas. 18×15 ". l.l. Chagall Marc. On the back: Marc Chagall. Collection Mrs. David A. Smart, New York.
- 638 *Beach Scene*. Pastel and watercolor on paper. $25\frac{1}{3} \times 19\frac{5}{8}$ ". l.r. Marc Chagall. Private collection.
- 639 *Circus*. Watercolor, pastel, and pencil on paper. Pen drawing on paper. $25\frac{5}{8} \times 20\frac{1}{8}$ ". b.c. Marc Chagall.
- 640 *Woman Clown with Violin*. India ink, pastel, and watercolor on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.l. Chagall. Private collection, France.
- 641 *Snowing*. Gouache and pastel on paper. $26\frac{1}{2} \times 20$ ". l.r. Chagall Marc. City Art Museum, St. Louis.
- 642 *Goat with Violin (Spring)*. Gouache and pastel on paper. $29\frac{7}{8} \times 23\frac{1}{8}$ ". l.r. Chagall. Museu de Arte de São Paulo, gift of Governor Nelson A. Rockefeller.
- 643 *Female Acrobat*. Gouache on paper. l.r. Marc Chagall.
- 644 *The Dream*. Gouache and pastel on paper. 26×20 ". l.r. Chagall Marc. Private collection, U.S.A.
- 645 Study for *The Red Horse*. Gouache and India ink on paper. l.l. Chagall Marc.
- 646 *The Red Horse*, earlier state. Oil on canvas.
- 647 *Country Dream*. Gouache on paper. $25\frac{1}{3} \times 19$ ". l.r. Chagall Marc. Collection Princess Gourielli (Helena Rubinstein), Paris.
- 648 *The Flying Cow*. Gouache on paper. $26\frac{3}{8} \times 20\frac{1}{2}$ ". l.r. Marc Chagall. Private collection, U.S.A.
- 649 *The Table*. Gouache and pastel on paper. l.r. Chagall.
- 650 *The Wolf*. Gouache and pastel on paper. $22\frac{7}{8} \times 17\frac{3}{8}$ ". l.r. Marc Chagall. Galerie Maeght, Paris.
- 651 *The Goat and the Rooster*. Gouache on paper. $19 \times 26\frac{1}{2}$ ". l.l. Marc Chagall. Collection Prof. W. Loeffler, Zurich.
- 652 *The Man and the Goat*. Gouache and pastel on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall Marc. Collection R. Culberg, Chicago.
- 653 *Inspiration*. Gouache on paper. $19\frac{2}{3} \times 25$ ". l.r. Chagall Marc. Collection Mrs. James McLane, Los Angeles.
- 654 *The Dream*. Gouache on paper. $19 \times 26\frac{1}{2}$ ". l.l. Marc Chagall. Collection Mr. and Mrs. Victor Babin, Santa Fe.
- 655 *The Sleeping Peasant*. Gouache and pastel on paper. $19\frac{1}{8} \times 26\frac{1}{2}$ ". l.r. Chagall Marc. Collection Mrs. H. Meklenbourg, New York.
- 656 *Nude in Field*. Gouache on paper. $20 \times 26\frac{7}{8}$ ". Collection Rudyart Boulton, on loan Rhodes National Gallery, Southern Rhodesia.
- 657 *The Family*. Gouache and pastel on paper. $18\frac{7}{8} \times 25\frac{1}{4}$ ". Private collection, U.S.A.
- 658 *Maternity*. Gouache and pastel on paper. $20\frac{1}{2} \times 26\frac{5}{8}$ ". l.r. Chagall. Private collection, France.
- 659 *Sunday*. Gouache and pastel on paper. $29\frac{7}{8} \times 22\frac{7}{8}$ ". l.r. Chagall. Private collection, Paris.

- 660 *The Birth*. Gouache and pastel on paper. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.r. "à ma petite Bella." Marc Chagall 1938. l.l. Chagall Marc Villars Colmars. Private collection, France.
- 661 *The Big Tree*. Gouache and pastel on paper. $24 \times 18\frac{7}{8}$ ". l.r. Chagall Marc 1935-6-7. Private collection, France.
- 662 *On the Bench*. Gouache on paper. $23\frac{3}{8} \times 19$ ". l.l. M. Chagall. Collection Mrs. Maurice E. Culberg, Chicago.
- 663 *Woman and Animal*. Gouache on paper.
- 664 *The Angel and the Reader*. Gouache and pastel on paper. $24\frac{1}{4} \times 18$ ". l.l. Chagall. Art Institute of Chicago (gift of Annie Swan Coburn in memory of Olivia Shaler Swan).
- 665 *Blue Song*. Gouache and pastel on paper. $23\frac{7}{8} \times 18\frac{1}{4}$ ". b.c. Chagall Marc. Private collection, Tel Aviv.
- 666 *Double Portrait*. Oil and pastel on canvas. $24\frac{2}{3} \times 25\frac{7}{8}$ ". l.r. Chagall. Collection Mr. and Mrs. Albert A. List, N.Y.
- 667 *Fir Tree*. Gouache and pastel on paper. $26\frac{5}{8} \times 18\frac{7}{8}$ ". l.r. Marc Chagall. Destroyed.
- 668 *Mother*. Gouache and pastel on paper. $17\frac{1}{4} \times 11\frac{1}{8}$ ". l.l. Chagall. O'Hana Gallery, London.
- 669 *The Window*. Gouache and pastel on paper. $25\frac{5}{8} \times 18\frac{7}{8}$ ". l.r. Chagall Marc. Collection Dr. Jean Posternak, Geneva.
- 670 *Charlot's Companions*. Gouache on paper. $18\frac{7}{8} \times 24\frac{3}{4}$ ". l.r. Chagall Marc. Collection Jacques L'Huillier, Geneva.
- 671 *The Dream*. Gouache and pastel on paper. 20×26 ". l.r. Chagall Marc. Phillips Collection, Washington D. C.
- 672 *The Blue Angel*. Gouache and pastel on paper. $27 \times 21\frac{1}{2}$ ". Collection Hon. Clare Boothe Luce, New York.
- 673 *At the Circus*. Gouache and pastel on paper. $18\frac{1}{2} \times 15$ ". l.l. Chagall Marc. National Museum, Stockholm.
- 674 *Circus Dream*. Oil on canvas. $14\frac{1}{8} \times 12$ ". b.c. Marc Chagall. Galerie des 20. Jahrhunderts, Berlin-Charlottenburg.
- 675 *Woman with Donkey*. Pencil, gouache, and watercolor on paper. $16\frac{7}{8} \times 10\frac{5}{8}$ ". l.r. Chagall Marc. Private collection, Paris.
- 676 *Clowns*. Oil on canvas. $13\frac{3}{8} \times 10\frac{5}{8}$ ". l.r. Chagall. Private collection, Switzerland.
- 677 *Man with Umbrella*. Gouache and watercolor on paper. $18\frac{1}{2} \times 15\frac{3}{4}$ ". l.l. Marc Chagall. Private collection, Paris.
- 678 *Clown*. India ink and watercolor on paper. $17 \times 9\frac{1}{4}$ ". l.r. Marc Chagall 1939. Private collection.
- 679 *The Green Donkey*. Brush drawing, green India ink on paper. $18 \times 11\frac{5}{8}$ ". l.l. Marc Chagall. Private collection, France.
- 680 *Bella in Gordes*. Pencil and gouache on paper. $23\frac{1}{8} \times 19\frac{1}{8}$ ". l.l. "A Bella" 1940. l.r. Chagall. Private collection, Basel.
- 681 *Grapes and Peaches*. Gouache on paper. $19\frac{1}{2} \times 15$ ". l.l. Chagall Marc 1940. Private collection, U.S.A.
- 682 *Basket of Fruit*. Gouache on paper. $19\frac{1}{2} \times 14\frac{7}{8}$ ". l.r. Chagall Marc. Collection Hon. M. Buisseret, Liège.
- 683 *Fruits and Flowers*. Gouache on paper. l.l. Chagall Marc.
- 684 *The Pheasant*. Gouache and watercolor on paper. $19\frac{5}{8} \times 24$ ". l.l. Gordes Marc Chagall 1939. Owned by artist.
- 685 *Rabbits*. Gouache and pastel on paper. $20\frac{2}{3} \times 26\frac{5}{8}$ ". l.l. Chagall 1939 France. Private collection.
- 686 *Self-portrait*. Oil on canvas. $31 \times 25\frac{1}{4}$ ". l.l. Marc Chagall 1939-40.
- 687 *The Painter and Christ*. Gouache on paper. $22 \times 17\frac{3}{8}$ ". l.r. Marc Chagall.
- 688 *Self-portrait*. Gouache and pastel on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall 1940. In the picture: Chagall. Private collection, France.
- 689 *The Painter Crucified*. Gouache on paper. l.r. Chagall Marc. Private collection.
- 690 *Flames in the Snow*. Gouache on paper. $26\frac{5}{8} \times 20\frac{1}{4}$ ". l.r. Chagall Marc.
- 691 *War*. Gouache on paper. $26\frac{5}{8} \times 20\frac{1}{4}$ ". l.r. Chagall Marc. Private collection, Moscow.
- 692 *The Burning Village*. Gouache on paper. $26\frac{5}{8} \times 20\frac{1}{4}$ ". l.l. Marc Chagall. Private collection, Moscow.
- 693 *War*. Oil on canvas. $41\frac{3}{8} \times 29\frac{7}{8}$ ". b.c.r. Marc Chagall 1943. Musée National d'Art Moderne, Paris.
- 694 *The Red Street*. Gouache on paper. $19\frac{1}{2} \times 22\frac{3}{8}$ ". l.r. Chagall Marc. Private collection, France.
- 695 *The Fire*. Gouache on paper. $19 \times 25\frac{7}{8}$ ". l.l. Chagall Marc. Collection Prof. J. Shapiro, Chicago.
- 696 *Yellow Christ*. Gouache on paper. $10\frac{7}{8} \times 12\frac{3}{8}$ ". l.l. Chagall. Collection A. L. Berliner, New York.
- 697 *Study for Obsession*. Gouache on paper. $14\frac{5}{8} \times 21$ ". l.r. Chagall. Private collection.
- 698 *Descent from the Cross*. Gouache on paper. $19\frac{1}{8} \times 13$ ". l.r. Chagall. Collection Mrs. James McLane, Los Angeles.
- 699 *Persecution*. Gouache on paper. $21\frac{7}{8} \times 14\frac{7}{8}$ ". l.r. Chagall. Collection Mrs. James McLane, Los Angeles.
- 700 *Crucifixion and Candles*. Gouache on paper. l.r. Marc Chagall. Private collection, U.S.A.
- 701 *The Purple Angel*. Gouache on paper. l.r. Chagall Marc. Collection Mr. and Mrs. W. Paepcke, Chicago.
- 702 *Winter*. Oil on canvas. $14\frac{5}{8} \times 10\frac{5}{8}$ ". l.r. Chagall. Private collection.
- 703 *Offering*. Gouache on paper. $17\frac{7}{8} \times 11\frac{3}{8}$ ". l.l. Chagall Marc. Private collection, France.
- 704 *Bonjour Paris*. Oil and pastel on cardboard. $24\frac{3}{8} \times 18\frac{1}{8}$ ". l.r. Chagall Marc. Private collection, Paris.
- 705 *Equestrienne in White*. Gouache on paper. $19\frac{5}{8} \times 25\frac{5}{8}$ ". l.r. Chagall. Collection Otto Preminger, New York.
- 706 *The Circus*. Gouache on paper. $15\frac{1}{4} \times 19$ ". l.r. Chagall. Private collection, U.S.A.
- 707 *The Large Profile*. Oil on canvas. Private collection, U.S.A.
- 708 *The Night Ride*. Gouache on paper. $25\frac{7}{8} \times 19\frac{1}{2}$ ". l.r. Marc Chagall. l.l. 1943. Collection Mr. and Mrs. Kirk Douglas, Beverly Hills.
- 709 *The Horse of the Moon*. Gouache on paper. $25\frac{7}{8} \times 19\frac{1}{2}$ ". l.l. Marc Chagall 943. l.r. Mexico. Private collection, U.S.A.
- 710 *Basket of Fruit*. Gouache on paper. $23\frac{5}{8} \times 15\frac{7}{8}$ ". l.l. Marc Chagall. l.r. Mexico. Cone Collection, Baltimore Museum of Art.
- 711 *Mexican Crucifixion*. Gouache and pastel on paper. $22 \times 20\frac{1}{8}$ ". l.r. Marc Chagall. Private collection.
- 712 *In Mexico*. Gouache on paper. $22\frac{1}{3} \times 15\frac{1}{8}$ ". Private collection.
- 713 *The Mexican Rooster*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.l. Chagall Marc. Collection R. F. T. Dr. Paul Hänggi, Basel.
- 714 *The Sleeping Guitar*. Gouache on paper. $25\frac{1}{4} \times 19\frac{1}{4}$ ". l.r. Chagall Marc 1942-43. Private collection, Zurich.
- 715 *Red and Green Rooster*. Gouache on paper. $26\frac{5}{8} \times 19\frac{1}{2}$ ". l.r. Marc Chagall. Private collection, U.S.A.
- 716 *Market Day*. Gouache on paper. $22\frac{1}{2} \times 19$ ". l.r. Chagall Mexico 942. Collection Mr. and Mrs. D. Opoichinsky, New York.
- 717 *Costume design for Aleko*. Gouache on paper. $16 \times 10\frac{1}{8}$ ". l.r. Chagall. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 718 *Gypsy Costumes*. Gouache and pencil on paper. $11\frac{7}{8} \times 15\frac{7}{8}$ ". l.r. Chagall, Marc Chagall. Below: descriptions of dancers. Museum of Modern Art, New York (Lillie P. Bliss Bequest).

- 719 Scene design for *Aleko*, Act I. Gouache on paper. $15 \times 22\frac{1}{4}$ ". l.l. "Aleko" Marc Chagall. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 720 Scene design for *Aleko*, Act II. Gouache on paper. $15\frac{3}{4} \times 22$ ". Unsigned. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 721 Scene design for *Aleko*, Act III. Gouache on paper. $15 \times 22\frac{1}{2}$ ". Unsigned. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 722 Scene design for *Aleko*, Finale. Gouache on paper. $15 \times 22\frac{1}{2}$ ". Unsigned. Museum of Modern Art, New York (Lillie P. Bliss Bequest).
- 723 *The Red Horse*. Oil on canvas. $45\frac{1}{8} \times 40\frac{1}{2}$ ". l.l. Marc Chagall 1938-944. Private collection, France.
- 724 *The Dove*. Gouache on paper. $26\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Chagall Marc. Brooklyn Museum of Art (Louis E. Stern Bequest).
- 725 *The Song of the Rooster*. Gouache on paper. $26\frac{1}{2} \times 19\frac{5}{8}$ ". u.c. in the picture: Chagall. Private collection, U.S.A.
- 726 *Flowering Feathers*. Gouache and pastel on paper. $31\frac{1}{8} \times 21\frac{5}{8}$ ". l.l. Marc Chagall. 1943. Musée National d'Art Moderne, Paris.
- 727 *Moonlight*. Gouache and pastel on paper. $31\frac{1}{8} \times 22\frac{1}{2}$ ". b.c. Marc Chagall 1944. Musée National d'Art Moderne, Paris.
- 728 *The Sleigh*. 1943. Gouache and pastel on paper. $20\frac{1}{8} \times 29\frac{7}{8}$ ". l.r. Chagall Marc 943. Private collection, Basel.
- 729 *Cranberry Lake*. Oil on canvas. 18×16 ". l.r. Chagall. Owned by artist.
- 730 *Bridal Pair with White Bouquet*. Oil on canvas. $26\frac{5}{8} \times 24\frac{3}{8}$ ". b.c.r. Marc Chagall 1944. Private collection, New York.
- 731 *Country Scene*. Gouache on paper. $18\frac{1}{8} \times 19\frac{1}{8}$ ". l.r. Chagall 944. Private collection, Switzerland.
- 732 *At My House*. Gouache on paper. $20\frac{1}{8} \times 22\frac{7}{8}$ ". l.r. Chagall 943. l.r. in the picture: Chagall. Museo Civico, Turin.
- 733 *Horse, Your Dreams*. Oil on canvas. $17\frac{5}{8} \times 29\frac{1}{2}$ ". Private collection, U.S.A.
- 734 *Red Cock in the Night*. Oil on canvas. $26\frac{5}{8} \times 30\frac{2}{3}$ ". l.l. Chagall. Collection Mr. and Mrs. Albert A. List, New York.
- 735 *Sleigh in the Snow*. Oil on canvas. $13\frac{3}{8} \times 17\frac{3}{8}$ ". l.r. Chagall. Private collection.
- 736 *The Town*. Oil on canvas. $28\frac{1}{8} \times 29\frac{3}{4}$ ". l.r. Chagall Marc 944. Collection Mr. and Mrs. Ludwig Neugass, New York.
- 737 *Horse-woman*. Oil on canvas.
- 738 *Goat at Beaver Lake*. Gouache on paper. l.l. Marc Chagall. Collection Mr. and Mrs. Albert A. List, New York.
- 739 *Nude in the Village*. Oil on canvas. $22\frac{7}{8} \times 22\frac{7}{8}$ ". l.r. Marc Chagall 1945. Collection M. and Mme. Renand, Paris.
- 740 *The Sea*. Oil on canvas. 22×18 ". l.r. Chagall 1945 Marc. Galerie Maeght, Paris.
- 741 *Couple in Cloud*. Oil on canvas. $26 \times 34\frac{1}{4}$ ". l.r. Chagall Marc 1945-6. Private collection, France.
- 742 *Couple in Village*. Gouache on paper. $23\frac{5}{8} \times 18\frac{1}{8}$ ". l.r. Marc Chagall 945. Private collection, Paris.
- 743 *The Enchanted Fruit*. Oil on canvas. $29\frac{3}{8} \times 20\frac{2}{3}$ ". l.r. Marc Chagall 1945. Collection Mrs. F. J. Hellman, San Francisco.
- 744 *The Rape of Europa*. Gouache on paper. $20\frac{1}{8} \times 25\frac{1}{4}$ ". l.r. Marc Chagall. Private collection, Paris.
- 745 *Horse and Child*. Oil on canvas. $13\frac{2}{3} \times 22$ ". Private collection, Chicago.
- 746 *The End of Day*. Oil on canvas. $22\frac{1}{4} \times 26\frac{2}{3}$ ". Private collection, U.S.A.
- 747 *Village Madonna*. Oil on canvas. $38\frac{5}{8} \times 36\frac{1}{4}$ ". l.l. Marc Chagall 1938-942. Private collection, New York.
- 748 *In the Night*. Oil on canvas. $18\frac{1}{4} \times 20\frac{1}{4}$ ". l.r. Marc Chagall. Brooklyn Museum of Art (Louis E. Stern Bequest).
- 749 *Blue Concert*. Oil on canvas. $48\frac{7}{8} \times 39$ ". l.r. Chagall Marc 1945. Collection Mr. and Mrs. H. Levin-Renfield, New York.
- 750 *Dedicated to My Wife*. 1933-44. Oil on canvas. $51\frac{5}{8} \times 76\frac{3}{8}$ ". l.r. Marc Chagall 1933-1944. u.r. "A ma femme." Musée National d'Art Moderne, Paris.
- 751 *The Harlequins*. 1922-944. Oil on canvas. $23\frac{5}{8} \times 34\frac{5}{8}$ ". l.r. 1922-944 Chagall. Private collection.
- 752 *The Circus*. Oil on canvas. $15 \times 23\frac{1}{4}$ ". l.r. 1922 Marc Chagall 1944. Private collection, France.
- 753 Costume design for ballet *The Firebird*. Pencil and gouache on paper. $16\frac{1}{2} \times 13\frac{3}{8}$ ". l.r. Marc Chagall 1945. Owned by artist.
- 754 Costume design for title figure, ballet *The Firebird*. Pencil and gouache on paper. $20 \times 21\frac{7}{8}$ ". l.r. Marc Chagall 1945. Owned by artist.
- 755 Scene design for *The Firebird*, Act I: The Enchanted Forest. Gouache on paper. $14\frac{7}{8} \times 24\frac{3}{8}$ ". l.r. Chagall. Owned by artist.
- 756 Scene design for *The Firebird*, Act II: The Enchanted Castle. Gouache on paper. $14\frac{7}{8} \times 24\frac{3}{8}$ ". l.r. Chagall Marc. u.l. Chagall. Owned by artist.
- 757 Scene design for *The Firebird*, Act III: The Wedding Feast. Gouache on paper. $14\frac{7}{8} \times 24\frac{3}{8}$ ". l.l. Chagall Acte 3. Owned by artist.
- 758 *The Ebony Horse*. For a tale in *Four Tales from the Arabian Nights*. Gouache on paper. $23\frac{7}{8} \times 18$ ". l.l. Chagall Marc 1946. Private collection, Sweden.
- 759 *The Old Woman and Her Daughter Riding the Demon*. For a tale in *Four Tales from the Arabian Nights*. Gouache on paper. $23\frac{7}{8} \times 18$ ". l.r. Marc Chagall. Private collection, Sweden.
- 760 *Abdullah and the Sea Creatures*. For a tale in *Four Tales from the Arabian Nights*. Gouache on paper. $23\frac{7}{8} \times 18$ ". l.l. Chagall Marc. Private collection, Sweden.
- 761 *The Mermaid*. For a tale in *Four Tales from the Arabian Nights*. Gouache on paper. $23\frac{7}{8} \times 18$ ". Private collection, Sweden.
- 762 *Summer Evening*. Oil on canvas. $21\frac{7}{8} \times 24$ ". l.r. Marc Chagall. Collection Anton Schutz, Scarsdale.
- 763 *The Blue Cock*. Oil on canvas. $40\frac{1}{2} \times 33$ ". Collection Mr. and Mrs. Walter Paepcke, Chicago.
- 764 *The Wedding Bouquet*. Oil on canvas. $51\frac{1}{8} \times 38\frac{1}{8}$ ". l.l. Marc Chagall 1934-46. Collection Mrs. W. Blair-Meyer, Houston.
- 765 *Calla Lilies*. Oil on canvas. $39\frac{2}{3} \times 28\frac{2}{3}$ ". l.r. Chagall Marc 1946. Private collection, Milan.
- 766 *The Bark*. Oil on canvas. $21\frac{7}{8} \times 17\frac{7}{8}$ ". Private collection, Tel Aviv.
- 767 *The Siren*. Gouache and pastel on paper. $31\frac{1}{8} \times 20\frac{1}{2}$ ". l.r. Chagall.
- 768 *Cow with Parasol*. Oil on canvas. $30\frac{1}{2} \times 41\frac{3}{8}$ ". Collection Richard S. Zeisler, New York.
- 769 *Lovers with Bouquet*. Oil on canvas. $51 \times 38\frac{1}{4}$ ". l.l. Marc Chagall. Tate Gallery, London.
- 770 *Still Life of Flowers*. Gouache on paper. $29\frac{3}{8} \times 21\frac{7}{8}$ ". b.c. Chagall Marc. Winnipeg Art Gallery.
- 771 *The Green Dream*. Oil on canvas. 30×24 ". Collection Mrs. Joseph Bissett, New York.
- 772 *Madonna with Sleigh*. Oil on canvas. $38\frac{1}{8} \times 31\frac{1}{4}$ ". l.l. Marc Chagall 1947. Stedelijk Museum, Amsterdam.
- 773 *The Blue Violinist*. Oil on canvas. $32\frac{1}{4} \times 24\frac{3}{4}$ ". l.l. Marc Chagall 1947. Collection Mrs. James McLane, Los Angeles.
- 774 *Rooster*. Oil on canvas. $49\frac{5}{8} \times 35\frac{7}{8}$ ". l.l. Marc Chagall 1947. Private collection.

- 775 *The Blue Horse*. Oil on canvas. 27 x 35". Private collection, U.S.A.
- 776 *Self-portrait*. Oil on canvas. 27⁵/₈ x 19⁵/₈". l.r. Chagall Marc 1947. Collection Mr. and Mrs. Bernard J. Reis, New York.
- 777 *The Black Glove (Bella)*. Oil on canvas. 43⁵/₈ x 32". l.l. Chagall Marc 1948. Private collection, Paris.
- 778 *The Soul of the City*. Oil on canvas. 42¹/₈ x 32". l.l. Marc Chagall 1945. Musée National d'Art Moderne, Paris.
- 779 *Lovers with Bridge*, first state. Oil on canvas. 38⁷/₈ x 33³/₈". b.c. Marc Chagall Marc.
- 780 *Resurrection at the River*. Oil on canvas. 29¹/₈ x 39". l.r. Marc Chagall 1947. Private collection.
- 781 *The Artist and His Model*. Gouache on paper. 27¹/₂ x 20". l.l. Marc. l.r. Chagall. National Gallery of Canada, Ottawa.
- 782 *The Apparition of the Artist's Family*. Oil on canvas. 48⁷/₈ x 44¹/₈". b.c. Chagall Marc. 1947/1935. Private collection, France.
- 783 *The Yellow Cock*. Oil on canvas. 16¹/₄ x 11³/₄". l.l. Chagall Marc. Private collection, U.S.A.
- 784 *Green Night*. Gouache and pastel on paper. 18¹/₄ x 18⁷/₈". l.r. Marc Chagall. Collection Maurice Jardot, Paris.
- 785 *The Flying Fish*. Oil on canvas. 26 x 25¹/₄". l.r. 1948 Chagall Marc. Albright-Knox Art Gallery, Buffalo.
- 786 *Winter Night*. Oil on canvas. 17²/₃ x 23¹/₈". l.l. Marc Chagall. Private collection, U.S.A.
- 787 *Day and Night*. Oil on canvas. 24³/₄ x 20²/₃". l.r. 1943 Marc Chagall. Collection Mr. and Mrs. Frank Laurens, Cincinnati.
- 788 *The Angel with the Painter*. Gouache and pastel on paper. 28³/₄ x 20⁷/₈". l.r. Marc Chagall. Private collection, Zurich.
- 789 *Lovers at the Window*. Gouache and India ink on paper. 25¹/₄ x 19¹/₄". l.r. Chagall Marc. Collection Herman E. Cooper, New York.
- 790 *Lovers and Rooster (Promenade)*. Gouache and pastel on paper. 18²/₃ x 24⁵/₈". l.l. Chagall. Collection Mrs. A. R. Green, Chicago.
- 791 *Christmas Over the Village*. Gouache and pastel on paper. 27 x 20". l.l. Marc Chagall. Dalzell Hatfield Gallery, Los Angeles.
- 792 *Poppies*. Oil on canvas. 29¹/₈ x 21⁵/₈". l.r. Chagall Marc 1949. Collection Sr. W. H. Phelps-Cribo, Caracas.
- 793 *Nude with Child*. Oil on canvas. 46³/₈ x 37³/₄". l.r. Chagall 1949 Marc. Collection Mr. and Mrs. Hugo Neuhaus, Houston.
- 794 *The Green Cock*. Oil on canvas. 38¹/₈ x 29⁷/₈". l.r. 1949 Marc Chagall. Collection Riccardo Gualino, Rome.
- 795 *The Redhead*. Oil on canvas. 44⁷/₈ x 35⁷/₈". l.r. Chagall Marc 1949. Collection Mrs. Leo Glass, New York.
- 796 *Fantastic Horse Cart*. Gouache and pastel on paper. 23¹/₄ x 18¹/₈". l.r. Marc Chagall. Blanden Memorial Art Gallery, Fort Dodge, Iowa.
- 797 *Wall Clock with Blue Wing*. Oil on canvas. 36¹/₄ x 31¹/₈". l.r. 1949 Chagall Marc. Private collection, Paris.
- 798 *Yellow and Blue Sirens*. Pastel and India ink on green paper. 25⁵/₈ x 19⁵/₈". l.r. Chagall Marc 1949. Private collection, Switzerland.
- 799 *Nude in Ocher*. Gouache and India ink on brown paper. 26 x 19⁵/₈". l.r. Marc Chagall. 1949. Private collection.
- 800 *Animal and Child*. 1949. Gouache and India ink on brown paper. 25⁵/₈ x 19⁵/₈". l.r. Marc Chagall 1949. Private collection, Switzerland.
- 801 *Green Landscape*. Gouache and pastel on paper. 29⁷/₈ x 21⁵/₈". l.r. Marc Chagall. Private collection, Switzerland.
- 802 *The Cabbage at Saint-Jean*. Gouache on paper. 31¹/₂ x 22⁷/₈". Private collection, France.
- 803 *The Boat at Saint-Jean*. Gouache and pastel on paper. 29⁷/₈ x 22⁷/₈". l.l. Marc Chagall 1949. Private collection, U.S.A.
- 804 *Gillyflowers*. Gouache and pastel on paper. 31 x 22²/₃". Von der Heydt Museum, Wuppertal, gift of Baron E. von der Heydt.
- 805 *Begonias*. Gouache and pastel on paper. 23 x 29¹/₂". l.r. Chagall Marc, 1949. Collection R. F. Benziger, Chicago.
- 806 *Palm Tree*. Gouache on paper. 31¹/₈ x 22⁷/₈". l.r. 1949 Marc Chagall. Private collection, France.
- 807 *Blue Landscape*. Gouache and pastel on paper. 31¹/₈ x 22²/₃". l.l. Chagall Marc 1949. Collection Baron E. von der Heydt, Ascona.
- 808 *Madonna with Sbrub*. Gouache and pastel on paper. 31 x 22²/₃". l.l. Chagall Marc 1949. Private collection, Zurich.
- 809 *Calla Lilies*. Pastel on paper. 31¹/₈ x 23¹/₄". l.r. Chagall Marc 1949. Collection Mrs. Edward J. Hudson, Houston.
- 810 *Saint-Jean-Cap-Ferrat*. Gouache, pastel, and India ink on paper. 31¹/₈ x 22²/₃". l.r. 1949 Chagall Marc. Private collection, France.
- 811 *Tea Roses*. Wash, India ink on paper. 24³/₄ x 18⁷/₈". b.c. Marc Chagall Vence 1949. Collection. François Mauriac, Paris.
- 812 *Bottle of Bordeaux*. Wash, India ink on paper. 25⁵/₈ x 19⁵/₈". l.r. Chagall Marc 1950. Private collection, France.
- 813 *Window on the Village*. Gouache and pastel on paper. 24³/₈ x 22¹/₂". l.r. Marc Chagall. Collection Artur Rubinstein, Paris.
- 814 *Rooster with Lovers*. Oil on canvas. 28 x 34¹/₄". l.r. Chagall Marc. 1950. Collection M. and Mme. Loeb, Paris.
- 815 *The Blissful Meadow*. Gouache and pastel on paper. 20¹/₈ x 25⁵/₈". l.r. Chagall.
- 816 *Wedding*. Oil on canvas. 54⁵/₈ x 36¹/₄". l.r. 1947-1950. Collection Mme. Roux, St.-Paul-de-Vence, France.
- 817 *Evening at the Window*. Gouache on paper. 25⁵/₈ x 19⁵/₈". l.r. Marc Chagall 1950. Galerie Rosengart, Lucerne.
- 818 *Double Face in Moonlight*. Gouache, pastel, and India ink on paper. 25⁵/₈ x 19⁵/₈". l.r. Chagall Marc. 1950. Private collection, France.
- 819 *Twilight*. Gouache and pastel on paper. 24¹/₄ x 19¹/₂". l.r. Marc Chagall. Collection Peter D. Curry, Winnipeg.
- 820 *Bride with Blue Horse*. Oil on canvas. 20 x 25³/₄". l.l. Marc Chagall. M. Knoedler and Co., New York.
- 821 *Winter*. Gouache and pastel on paper. 22 x 20¹/₈". l.r. Marc Chagall. Collection Mrs. M. Scherz, Bern.
- 822 *Jew with Sack*. Gouache and pastel on paper. 28¹/₄ x 19⁵/₈".
- 823 *Man with Goat*. Gouache and pastel on paper. 24³/₄ x 19¹/₄". l.l. Marc Chagall. Collection Dr. Alfred Wurmser, Bülach, Switzerland.
- 824 *In Front of the Bridge*. Gouache and pastel on paper. 27 x 21". l.r. Chagall 1950 Marc. Collection Mr. and Mrs. Bernard J. Reis, New York.
- 825 *The Holy Family*. Gouache and pastel on paper. 26³/₈ x 20". l.r. Marc Chagall. Stadtmuseum, Ludwigshafen, Rhine Province.
- 826 *Crucifixion by the River*. Gouache and India ink on paper. 25⁷/₈ x 19⁵/₈". l.r. Chagall 1951 Marc. Private collection, France.
- 827 *Christ Against Blue Sky*. Gouache, pastel, and India ink on paper. 21¹/₈ x 19⁵/₈". l.l. Marc Chagall. Collection Dr. Alfred Wurmser, Bülach, Switzerland.
- 828 *Descent from the Cross*. Gouache, pastel, and India ink on paper. 21¹/₄ x 17³/₈". l.r. Marc Chagall 1950. Private collection, France.
- 829 *Resistance*. Oil on canvas. 66¹/₈ x 41". b.c. Marc Chagall. l.r. 1948. Private collection, France.

- 830 *Resurrection*. Oil on canvas. $65\frac{1}{8} \times 41\frac{3}{8}$ ". l.l. Marc Chagall 1948. Private collection.
- 831 *Liberation*. Oil on canvas. $66\frac{1}{8} \times 34\frac{5}{8}$ ". b.c. Marc Chagall 52. Private collection, France.
- 832 *King David*. Oil on canvas. $77\frac{5}{8} \times 52$ ". l.l. Marc Chagall 1951. Owned by artist.
- 833 *Abraham and the Three Angels*. Oil on canvas. $49\frac{1}{2} \times 51\frac{5}{8}$ ". l.r. Chagall 1940 Marc 1950. Owned by artist.
- 834 *Jeremiah*. India ink and gouache on paper. $29\frac{1}{2} \times 20\frac{1}{2}$ ". l.l. Chagall Marc. Private collection.
- 835 *Moses with the Tablets of the Law*. India ink, ink, and gouache on paper. $29\frac{1}{2} \times 24\frac{3}{4}$ ". l.l. Marc Chagall. Collection Dr. Alfred Wurmser, Bülach, Switzerland.
- 836 *The Black Village*. Oil on canvas. $28 \times 22\frac{7}{8}$ ". l.r. Chagall Marc. Private collection, Paris.
- 837 *Lovers at the Stake*. Oil on canvas. $37\frac{3}{4} \times 50\frac{3}{8}$ ". l.r. Marc Chagall. Collection J. Mitchell, New York.
- 838 *New Year's Eve*. Oil on canvas. $25\frac{1}{2} \times 16$ ". l.r. Marc Chagall. 951-50. Private collection, Beverly Hills.
- 839 *Snow*. Oil on canvas. $42\frac{1}{8} \times 40\frac{1}{2}$ ". Marc Chagall. Private collection, Paris.
- 840 *The Harvest*. Gouache and pastel on paper. $18\frac{1}{2} \times 18\frac{1}{2}$ ". l.r. Marc Chagall. Private collection.
- 841 *Village with Red Sky*. Oil on canvas. $29\frac{1}{8} \times 25\frac{1}{4}$ ". l.r. Marc Chagall. Private collection, Germany.
- 842 *Red and Black World*. Gouache on paper. Sketch for tapestry (not executed). $83\frac{1}{2} \times 65$ ". l.r. Marc Chagall. On loan to Stedelijk Museum, Amsterdam.
- 843 *Over the Flowers*. Oil on canvas. $28\frac{3}{4} \times 36\frac{1}{4}$ ". l.l. Chagall Marc 1948-1951. Galerie A. Gattlen, Lausanne.
- 844 *Aleko*. Oil on canvas. $26 \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1951. Collection Jacques Neubauer, Paris.
- 845 *The Crucifixion*. Original lithograph. $16\frac{2}{3} \times 13\frac{1}{8}$ ". l.r. Marc Chagall. Mourlot No. 76.
- 846 *Mermaid*. Original lithograph. $16\frac{2}{3} \times 12\frac{3}{4}$ ". Mourlot No. 73.
- 847 *The Blue Boat*. Gouache and pastel on paper. $15\frac{3}{8} \times 21\frac{1}{4}$ ". l.r. Marc Chagall. Private collection, Paris.
- 848 *The Sun at Drammont*. Gouache on paper. $10\frac{1}{2} \times 7$ ". Private collection.
- 849 *Nude in Drammont*. Gouache and pastel on paper. $16\frac{7}{8} \times 22$ ". l.r. Marc Chagall 1955. Collection Maurice Lefèvre-Foinet, Paris.
- 850 *Bird*. Gouache and pastel on paper. $22\frac{7}{8} \times 15\frac{1}{8}$ ". l.l. Marc Chagall 1952. Private collection, Paris.
- 851 *David and Bathsheba*. Ceramic platter. $12\frac{5}{8} \times 10\frac{5}{8}$ ". l.r. Chagall. Owned by artist.
- 852 *The Flight into Egypt*. Ceramic platter. $12\frac{1}{4} \times 12\frac{1}{4}$ ". l.r. Chagall. On the back: Chagall 1950. Owned by artist.
- 853 *Woman with Bouquet*. Ceramic platter. $12\frac{5}{8} \times 10\frac{5}{8}$ ". l.r. Chagall. On the back: Chagall 1951. Private collection, Paris.
- 854 *Nude with Fan*. Ceramic bowl. $16\frac{7}{8} \times 13\frac{3}{8}$ ". b.c. Chagall. On the back: Chagall 1950. Owned by artist.
- 855 *In Front of Notre-Dame*. Ceramic platter. $16\frac{3}{4} \times 12\frac{1}{2}$ ". On the back: Chagall 1953. Owned by artist.
- 856 *The Sun*. Ceramic plate. Diameter: $14\frac{5}{8}$ ". On the back: Chagall. Private collection, Basel.
- 857 *Noah's Ark*. Ceramic platter. $13\frac{3}{8} \times 17\frac{3}{8}$ ". b.c. Chagall. Private collection, Paris.
- 858 *For Vava*. Ceramic platter (oval). Length: $12\frac{1}{4}$ ". On the back: For Vava 1954 Marc, Marc Chagall. Collection Vava Chagall, Venice.
- 859 *Persian Plate*. Ceramic plate. Diameter: $14\frac{5}{8}$ ". b.c. Chagall. On the back: 1955 Marc Chagall, Vallauris.
- 860 *Animal*. Ceramic bowl. $12\frac{7}{8} \times 11$ ". l.l. Chagall. Private collection, Paris.
- 861 *Village*. Wall ceramic. $48 \times 51\frac{5}{8}$ ". l.r. Chagall. Private collection, U.S.A.
- 862 *Nude on Blue Cloth*. Wall ceramic. $36\frac{1}{4} \times 53\frac{1}{2}$ ". l.r. Chagall Marc. Owned by artist.
- 863 *Pont Neuf*. Wall ceramic. $53\frac{1}{2} \times 36\frac{1}{4}$ ". l.l. Chagall. Owned by artist.
- 864 *Dead-white Vase*. Height: $12\frac{1}{4}$ ". On the bottom: Marc Chagall 1956. Owned by artist.
- 865 *Rooster*. Ceramic vase. Height: $19\frac{1}{4}$ ". On the foot: Marc Chagall. Owned by artist.
- 866 *Peasant at the Well*. Ceramic vase. Height: $12\frac{7}{8}$ ". On the bottom: Chagall 1952. Private collection, Switzerland.
- 867 *Lovers and Animal*. 1957. Ceramic. On the bottom: Chagall. Owned by artist.
- 868 *Woman in Bathub*. Terra cotta. $14\frac{1}{8} \times 8\frac{5}{8}$ ". On the bottom: Marc Chagall Vence 1953. Owned by artist.
- 869 *Woman at the Well*. Terra cotta. $8\frac{5}{8} \times 17\frac{3}{8}$ ". On the bottom: Marc Chagall. Owned by artist.
- 870 *King David*. Rogne stone. Height: $21\frac{1}{4}$ ". Collection Theodor Ahrenberg, Stockholm.
- 871 *Christ*. Rogne stone. Height: $20\frac{1}{2}$ ". On the base: Chagall. Private collection, Paris.
- 872 *Nudes*. Marble sculpture. Height: $15\frac{3}{4}$ ". Owned by artist.
- 873 *Lovers*. Marble sculpture. Height: $22\frac{1}{2}$ ". Collection Mr. and Mrs. G. Bluds, New York.
- 874 *Mother and Child*. Bronze sculpture. Height: $22\frac{1}{2}$ ". On the base (in back): $2\frac{1}{2}$ Chagall. Collection Theodor Ahrenberg, Stockholm.
- 875 *Woman with Fish*. Marble sculpture. Height: $13\frac{2}{3}$ ". On the back: Marc Chagall 1952. Private collection, Basel.
- 876 *Rooster*. Bronze sculpture. Height: 22 ". Below: Chagall $2\frac{1}{2}$. Collection Theodor Ahrenberg, Stockholm.
- 877 *Couple with Goat*. Marble relief. $9\frac{1}{4} \times 14\frac{7}{8}$ ". l.l. Chagall Marc 1957. Owned by artist.
- 878 *Fantastic Animal*. Bronze sculpture. Height: $22\frac{1}{2}$ ". Below: $2\frac{1}{2}$ Marc Chagall. Collection Theodor Ahrenberg, Stockholm.
- 879 *Woman with Chicken's Head*. Height: $10\frac{1}{4}$ ". l.r. $3/3$ Chagall. Collection Theodor Ahrenberg, Stockholm.
- 880 *Bride Dreaming*. Oil on canvas. $20\frac{2}{3} \times 22\frac{1}{4}$ ". b.c.r. Chagall. l.r. Marc. Private collection, Basel.
- 881 *Horse-woman*. Oil on canvas. $17\frac{3}{8} \times 15\frac{3}{8}$ ". l.r. Chagall. Collection L. G. Clayeux, Paris.
- 882 *Green Night*. Oil on canvas. $28\frac{3}{8} \times 23\frac{5}{8}$ ". l.r. Marc Chagall 1952. Private collection, Switzerland.
- 883 *Family and Red Cock*. Gouache and pastel on paper. $28 \times 22\frac{1}{4}$ ". l.l. Chagall Marc. Galerie Rosengart, Lucerne.
- 884 *Crouching Nude*. Wash, India ink on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc. Galerie Maeght, Paris.
- 885 *Green Donkey in Flowers*. Oil on canvas. $31\frac{7}{8} \times 25\frac{5}{8}$ ". l.r. Chagall 1952. l.l. Marc. Private collection, Switzerland.
- 886 *Couple and Chicken*, study from the "Paris series." Pastel on black paper. $14\frac{1}{8} \times 9\frac{1}{2}$ ". Unsigned. Owned by artist.
- 887 *Study for The Boulevards*. Gouache and India ink on paper. $16\frac{1}{8} \times 13$ ". Private collection.
- 888 *The Opéra*. Oil on canvas. $36\frac{1}{4} \times 28\frac{3}{8}$ ". l.l. Marc Chagall. 1953. Collection Anatole Litvak, Paris.

- 889 Study for *The Opéra*. Pencil on paper. $13\frac{3}{4} \times 9\frac{7}{8}$ ". Unsigned. Owned by artist.
- 890 *Sunday*. Oil on canvas. $68\frac{1}{8} \times 58\frac{5}{8}$ ". l.l. Marc Chagall Marc. 1953-4. Private collection.
- 891 *Gargoyles of Notre-Dame*. Oil on canvas. $41\frac{3}{4} \times 33\frac{1}{8}$ ". l.l. Marc Chagall 1953-6. Private collection.
- 892 *The Eiffel Tower*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}$ ". l.l. Marc Chagall. l.r. 1953. Private collection, France.
- 893 *St.-Germain-des-Prés*. 1953. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. Marc Chagall. Collection Jacques Neubauer, Paris.
- 894 *Notre-Dame*. Oil on canvas. 30×39 ". l.l. Marc Chagall 1953-4. Private collection, New York.
- 895 *Place du Tertre*. Oil on canvas. $29\frac{1}{2} \times 37\frac{3}{8}$ ". l.l. Marc Chagall. l.r. 1953-4. Collection A. Maguy, Paris.
- 896 *The Bastille*. Oil on canvas. $31\frac{7}{8} \times 39\frac{3}{8}$ ". l.r. Chagall Marc. l.l. 1953. Owned by artist.
- 897 *Red Nude*. Oil on canvas. $39\frac{3}{8} \times 28\frac{3}{4}$ ". l.l. 1945-5 Chagall Marc. Collection Hadassah and Josef Rosensaft, New York.
- 898 *Visions de Paris*. Original lithograph. $14 \times 21\frac{1}{8}$ ". For *Verve* (No. 27-28). Mourlot No. 81.
- 899 *The Panthéon*. Oil on canvas. $28\frac{3}{8} \times 36\frac{1}{4}$ ". l.r. 1953 Marc Chagall. Collection L. G. Clayeux, Paris.
- 900 *Quai aux Fleurs*. 1901. Oil on canvas. $45\frac{3}{8} \times 35$ ". l.r. Chagall Marc 1953. Private collection.
- 901 *Pont Neuf*. Oil on canvas. $39\frac{3}{8} \times 31\frac{7}{8}$ ". l.r. 1953-4 Chagall Marc. Private collection, U.S.A.
- 902 *Place de la Concorde*. Oil on canvas. $40\frac{1}{2} \times 31\frac{1}{4}$ ". l.l. 1953 Chagall Marc. Private collection, U.S.A.
- 903 *Tériade's Garden*. 1952. Pencil drawing on paper. $16\frac{1}{2} \times 12\frac{5}{8}$ ". Owned by artist.
- 904 *Woman with Red Glove*. Oil, pastel, and gouache on paper. $26\frac{3}{4} \times 19\frac{1}{4}$ ". b.c.l. Marc Chagall 1952. Private collection.
- 905 *The Island of Poros*. Gouache, pastel, and India ink on paper. $24\frac{3}{4} \times 18\frac{7}{8}$ ". l.r. Marc Chagall Grèce 1952. Private collection.
- 906 *The Acropolis*. Gouache and pastel on paper. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.l. Chagall 1952. l.r. Grèce. Private collection.
- 907 *Boat with Two Fishes*. Gouache and pastel on paper. $26\frac{3}{8} \times 19\frac{1}{4}$ ". l.r. Marc Chagall Grèce 1952. Private collection.
- 908 *Bouquet*. Gouache and pastel on paper. $24\frac{3}{8} \times 18\frac{7}{8}$ ". l.l. Marc Chagall 1954 Grèce. Private collection.
- 909 *Blue Couple by the Water*. Gouache and pastel on paper. $19\frac{1}{4} \times 26\frac{3}{8}$ ". l.r. 1954 Grèce Marc Chagall. Private collection.
- 910 *Wolf Trap*. Gouache and pastel on paper. $16\frac{1}{2} \times 12\frac{5}{8}$ ". For sheet 6 of illustrations for *Daphnis and Chloe*. Private collection, France.
- 911 *The Abduction of Chloe*. Gouache and pastel on paper. $16\frac{1}{2} \times 25\frac{1}{4}$ ". For sheet 19 of illustrations for *Daphnis and Chloe*. Private collection, France.
- 912 *Captain Bryaxis' Dream*. Gouache and pastel on paper. $16\frac{1}{2} \times 25\frac{1}{4}$ ". For sheet 21 of illustrations for *Daphnis and Chloe*. Private collection, France.
- 913 *Hymen*. Gouache and pastel on paper. $16\frac{1}{2} \times 25\frac{1}{4}$ ". For sheet 42 of illustrations for *Daphnis and Chloe*. Private collection, France.
- 914 *Catching the Bird*. Gouache and pastel on paper. $16\frac{1}{2} \times 25\frac{1}{4}$ ". For sheet 26 of illustrations for *Daphnis and Chloe*. Private collection, France.
- 915 *Springtime*. Oil on canvas. $20\frac{1}{2} \times 18\frac{1}{8}$ ". l.l. Marc Chagall. Collection Hadassah and Josef Rosensaft, New York.
- 916 *Flowering Tree*. Oil on canvas. $59 \times 47\frac{1}{4}$ ". l.l. Marc Chagall 1954. Private collection, France.
- 917 *Nude with Bouquet*. Oil on canvas. $36\frac{1}{4} \times 28\frac{5}{8}$ ". l.l. Marc Chagall 1950-54. Private collection, Paris.
- 918 *Nude with Basket of Flowers*. Oil on canvas. $59 \times 47\frac{1}{4}$ ". l.r. Chagall Marc 1955. Collection Hans Schröder, Saarbrücken.
- 919 *Almond Tress*. Oil on canvas. $59 \times 47\frac{1}{4}$ ". l.r. Marc Chagall. 1955-6. Collection Hans Schröder, Saarbrücken.
- 920 *Sunflowers*. Oil on canvas. $57\frac{7}{8} \times 23\frac{5}{8}$ ". l.l. Chagall Marc 1955. Galerie Maeght, Paris.
- 921 *Evening in Venice*. Gouache and pastel on paper. $23\frac{5}{8} \times 18\frac{7}{8}$ ". l.r. Marc Chagall. Private collection, Basel.
- 922 *Fruits and Village*. Oil on canvas. $23\frac{5}{8} \times 20\frac{1}{8}$ ". l.l. Marc Chagall. Private collection, France.
- 923 *Gladioli*. Oil on canvas. $51 \times 38\frac{1}{8}$ ". b. c. Marc Chagall 1955-6. Collection Gustav Zumsteg, Zurich.
- 924 *The Red House*. Oil on canvas. $23\frac{1}{8} \times 20$ ". l.r. Chagall Marc. Städtische Galerie, Hanover.
- 925 *Woman with Green Donkey*. Oil on canvas. $13 \times 28\frac{1}{2}$ ". l.r. Marc Chagall. Collection Dr. W. Stachelin, Zurich.
- 926 *Out of Doors*. Pastel, gouache, and India ink on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Marc Chagall 1955. Private collection, London.
- 927 *Couple with Green Donkey*. Gouache and India ink on Japan paper. $26\frac{3}{8} \times 20\frac{1}{8}$ ". l.l. Marc Chagall 1956. Collection Vava Chagall, Venice.
- 928 *Angel*. Brush drawing, India ink on paper. $24\frac{3}{4} \times 19\frac{5}{8}$ ". u.l. Marc Chagall 1954. Private collection, France.
- 929 *Daphnis and Chloe*. Gouache on paper. $41\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1956. Private collection, Bern.
- 930 *Girl at Window*. Wash drawing, India ink, and gouache on paper. $41\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Chagall Marc 1955. Private collection.
- 931 *Lovers in Foliage*. India ink and gouache on Japan paper. $43\frac{1}{4} \times 24\frac{3}{8}$ ". l.r. Marc Chagall 1956. Private collection, France.
- 932 *The Circus*. India ink and gouache on Japan paper. $20\frac{7}{8} \times 26\frac{3}{8}$ ". b.c.r. Marc Chagall 1956. Private collection, Bern.
- 933 *Noah's Ark*. Gouache and pastel on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Marc Chagall. Private collection, London.
- 934 *Isaiah's Prophecy*. India ink and gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". b.c.r. 1956. Marc Chagall. Private collection.
- 935 *The Candelabrum*. Gouache on paper. $25\frac{5}{8} \times 19\frac{1}{4}$ ". l.r. 1956 Chagall Marc. Collection Hadassah and Josef Rosensaft, New York.
- 936 *Samson and Delilah*. Gouache and India ink on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Marc Chagall 1955. Collection Hadassah and Josef Rosensaft, New York.
- 937 *Christ on the Cross*. Gouache and pastel on paper. $17\frac{3}{4} \times 15$ ". l.r. Marc Chagall. Private collection, Düsseldorf.
- 938 *Christ with Imprints of Hands*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc 1952-6. Galerie Maeght, Paris.
- 939 Stained-glass window for baptistery of the church at Assy. Glass. $41\frac{3}{4} \times 25\frac{5}{8}$ ". l.l. Marc Chagall. Notre-Dame-de-Toute-Grâce, Plateau d'Assy.
- 940 *The Crossing of the Red Sea*. Wall ceramic for baptistery of the church at Assy. $120\frac{1}{2} \times 90\frac{1}{2}$ ". l.r. 1956 Chagall. At bottom: "au nom de la Liberté de toutes les religions." Notre-Dame-de-Toute-Grâce, Plateau d'Assy.
- 941 *The Bird*. Marble relief for baptistery of the church at Assy. $23\frac{5}{8} \times 43\frac{1}{4}$ ". At top: "notre âme comme un oiseau s'est: échappé du filet de l'oiseleur." At bottom: "Le filet s'est rompu et nous avons échappé." PS 124. Chagall. Notre-Dame-de-Toute-Grâce, Plateau d'Assy.
- 942 *Deer*. Marble relief for baptistery of the church at Assy. On

- top: "Comme languit une biche après L'EAU VIVE ainsi mon âme." At bottom: "Languit: vers Toi mon Dieu. PS 42." l.r. Chagall. Notre-Dame-de-Toute-Grâce, Plateau d'Assy.
- 943 *Half-moon over Venice*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. 1955-56 Marc Chagall. Galerie Maeght, Paris.
- 944 *To the Moon*. Gouache on paper. $25\frac{2}{3} \times 20\frac{1}{2}$ ". l.r. Marc Chagall. Städtisches Kunsthhaus, Bielefeld.
- 945 *The Green Circus*. Oil on canvas. $19\frac{3}{8} \times 23\frac{5}{8}$ ". l.l. Marc Chagall 1950-5. Galerie Beyeler, Basel.
- 946 *Vence: Night*. Oil on canvas. $38\frac{1}{8} \times 51$ ". l.l. Marc Chagall 1952-56. Private collection, Zurich.
- 947 *Head Over Venice*. Gouache and oil on paper, mounted on canvas. $28\frac{3}{8} \times 20\frac{1}{2}$ ". l.r. Marc Chagall 1956. Collection A. Maguy, Paris.
- 948 *Green Horse*. Oil on canvas. $37\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1956. Private collection.
- 949 *Portrait of Vava*. Oil on canvas. $37\frac{3}{8} \times 28\frac{3}{4}$ ". l.l. 1953-6. Collection Vava Chagall, Venice.
- 950 *Woman Over the City*. $51 \times 38\frac{1}{8}$ ". l.l. Chagall Marc 1955-6. Galerie Katia Granoff, Paris.
- 951 *Woman in Red*. Oil on canvas. $32\frac{5}{8} \times 33\frac{1}{8}$ ". l.l. Marc Chagall 1956. Private collection, St. Gall, Switzerland.
- 952 *The Family*. Gouache and pastel on paper. $19\frac{5}{8} \times 25\frac{7}{8}$ ". l.r. Chagall Marc 1955-6. Galerie Maeght, Paris.
- 953 *The Ride*. Oil on canvas. $26\frac{3}{4} \times 29\frac{1}{8}$ ". l.r. Chagall Marc 1955-6. Private collection, Paris.
- 954 *Hommage à Gauguin*. Oil on canvas. $47\frac{1}{8} \times 59$ ". l.r. Marc Chagall 1956. l.l. "à Paul Gauguin." Private collection, New York.
- 955 *The Flying Fish*. Oil on canvas. $34\frac{5}{8} \times 51\frac{7}{8}$ ". l.r. Marc Chagall 1956. Galerie Maeght, Paris.
- 956 *Study for Aleko's Horse*. Oil on canvas. $18\frac{1}{8} \times 23\frac{5}{8}$ ". l.r. Chagall. l.l. 1953-6 Marc. Private collection.
- 957 *Clown with Violin*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc. l.r. 1956. Collection Mr. and Mrs. N. H. Sherman, Chicago.
- 958 *The Painter's Dream*. Gouache on paper. $21\frac{5}{8} \times 14\frac{5}{8}$ ". l.l. Chagall Marc. Private collection, Calif.
- 959 *The Visitor*. Gouache on paper. $21\frac{1}{4} \times 18\frac{1}{8}$ ". l.r. Chagall Marc 1952-1956. Collection Hans Schröder, Saarbrücken.
- 960 *The Concert*. Oil on canvas. $55\frac{1}{8} \times 94\frac{1}{8}$ ". l.r. Marc Chagall. 1957. Galerie Maeght, Paris.
- 961 *Song of Solomon I*. Oil on canvas. $55\frac{1}{8} \times 64\frac{5}{8}$ ". l.r. Chagall Marc 1957. Owned by artist.
- 962 *Evening*. Oil on canvas. $28\frac{1}{8} \times 41\frac{3}{4}$ ". Private collection, Brazil.
- 963 *Bowl of Fruit*. Gouache on paper. $18\frac{1}{2} \times 24$ ". l.l. Marc Chagall 1956-7. Private collection.
- 964 *Around Venice*. Oil on canvas. $63\frac{7}{8} \times 51\frac{5}{8}$ ". l.r. Marc Chagall 1955. Collection A. Maeght, Paris.
- 965 *Flowering Tree*. Oil on canvas. 51×38 ". l.r. Marc Chagall. Private collection, New York.
- 966 *Caress*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. 1956-7. Chagall Marc. Private collection, Paris.
- 967 *Joy*. Gouache on paper. $22\frac{7}{8} \times 17\frac{3}{8}$ ". l.r. Chagall Marc 1955-7. Private collection, France.
- 968 *Rooster in Harness*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc 1957. Galerie Maeght, Paris.
- 969 *Rooster-musician*. Oil on canvas. $34\frac{7}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall 1940-1957. Collection M. Sejde, Paris.
- 970 *Circus*. Gouache on paper. $18\frac{7}{8} \times 24\frac{3}{4}$ ". b.c. Chagall. l.r. Marc 1957. Collection Otto Preminger, New York.
- 971 *Hommage à Ravel*. Stage design for *Daphnis and Chloe*. Gouache on paper. $22\frac{7}{8} \times 30\frac{3}{4}$ ". l. margin: Daphnis et Chloé. r. margin: Hommage à Ravel. Unsigned. Owned by artist.
- 972 Stage design for *Daphnis and Chloe*. Gouache on paper. $22 \times 31\frac{1}{2}$ ". Unsigned. Owned by artist.
- 973 Stage design for *Daphnis and Chloe*. Gouache on paper. $22 \times 31\frac{1}{8}$ ". Unsigned. Owned by artist.
- 974 *The Bandits*. Sketch for ballet *Daphnis and Chloe*. Pencil and gouache on paper. 11×16 ". Unsigned. Owned by artist.
- 975 *Animal in Flowers*. Gouache on paper. $27\frac{7}{8} \times 21\frac{5}{8}$ ". l.l. Marc Chagall 1952-9. Galerie Maeght, Paris.
- 976 *Spring Night*. Oil on canvas. $42\frac{1}{8} \times 29\frac{1}{2}$ ". Perls Gallery, New York.
- 977 *Blue Village*. Oil on canvas. $30\frac{3}{4} \times 28$ ". l.r. Chagall. l.l. Marc 1955-59. Collection Mr. and Mrs. Leigh Block, Chicago.
- 978 *The Red Donkey*. Gouache on paper. $29\frac{7}{8} \times 29\frac{1}{8}$ ". l.l. Marc Chagall. Private collection, U.S.A.
- 979 *Rooster with Little Clown*. Gouache and India ink on Japan paper. $26\frac{3}{8} \times 20\frac{7}{8}$ ". l.l. Marc Chagall 1958. Galerie Beyeler, Basel.
- 980 *The Shepherd*. Gouache and India ink on Japan paper. $26\frac{1}{8} \times 20\frac{7}{8}$ ". l.r. Chagall Marc 1958. Stephen Silagy Gallery, Beverly Hills.
- 981 *The Blue Rooster*. Mosaic, executed by Gruppo Mosaicisiti of Ravenna. $39\frac{3}{4} \times 20\frac{1}{2}$ ". l.l. Chagall.
- 982 *Lovers Over the City*. Gouache and pastel on paper. $25\frac{5}{8} \times 19\frac{1}{8}$ ". l.r. Marc Chagall 1959. Galerie Heinz Berggruen, Paris.
- 983 *Commedia dell'Arte*. Mural for lobby of the Frankfurter Theater, Frankfurt. Oil on canvas. $99\frac{1}{4} \times 13\frac{1}{2}$ ". l.l. Marc Chagall 1959.
- 984 *The Haul*. Gouache on cardboard. 22×15 ". Unsigned. Owned by artist.
- 985 *Eve*. India ink, gouache, and pastel on paper. $14 \times 10\frac{5}{8}$ ". b.c. Marc Chagall. Collection Theodor Ahrenberg, Stockholm.
- 986 *Mother and Child*. Gouache on paper. 16×20 ". l.l. Marc Chagall. Collection Bernhard Koehler, Munich.
- 987 *Christ and Red Couple*. Gouache and pastel on paper. $22 \times 18\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Palermo.
- 988 *The Prophet*. Gouache and pastel on paper. Project for "Dessins pour la Bible," *Verve*. $14\frac{1}{8} \times 21\frac{1}{4}$ ". Unsigned. Owned by artist.
- 989 *Angel*. Gouache and pastel on paper. Project for "Dessins pour la Bible," *Verve*. $14\frac{5}{8} \times 21\frac{1}{2}$ ". Unsigned. Owned by artist.
- 990 *Offerings*. Gouache and pastel on paper. $14\frac{7}{8} \times 22$ ". l.r. Chagall Marc. Collection Mr. and Mrs. Monroe Geller, New York.
- 991 *The Crucified and Moses*. Gouache and pastel on paper. 22×15 ". l.l. Marc Chagall 1954-9. Owned by artist.
- 992 *Descent from the Cross*. Gouache and pastel on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". b.c.r. Marc Chagall 1959. Private collection, New York.
- 993 *Jew with Torah*. Oil on cardboard. $26\frac{3}{8} \times 20\frac{2}{3}$ ". l.r. Marc Chagall. Collection Helen Serger, New York.
- 994 *The White Horse*. Gouache on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". Unsigned. Owned by artist.
- 995 *Paradise*. Gouache and pastel on paper. $14\frac{7}{8} \times 11$ ". Unsigned. Owned by artist.
- 996 *Shepherd of Sils*. Gouache and pastel on Japan paper. $26\frac{3}{8} \times 19\frac{5}{8}$ ". Unsigned. Owned by artist.

- 997 *Sils Maria: Sleigh*. Gouache and pastel on paper. $24\frac{1}{2} \times 19\frac{1}{2}$ ". Owned by artist.
- 998 *Lovers on Bench*. Oil on canvas. $51\frac{5}{8} \times 38\frac{1}{8}$ ". l.r. 1955-60. Marc Chagall. Galerie Maeght, Paris.
- 999 *Boulevard Masséna*. Gouache and pastel on Japan paper. $30\frac{1}{8} \times 22$ ". Unsigned. Owned by artist.
- 1000 *The Couple*. Gouache and pastel on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Marc Chagall. Private collection, Paris.
- 1001 *Painter with Palette and Rooster*. Gouache and pastel on paper. $20\frac{1}{2} \times 25\frac{1}{4}$ ". l.l. Marc Chagall. Private collection, Paris.
- 1002 *Vence: Goat*. Oil on canvas. $20\frac{1}{2} \times 24\frac{3}{4}$ ". l.r. Marc Chagall. Private collection, London.
- 1003 *Bouquet and Window*. Oil on canvas. $47\frac{1}{8} \times 58\frac{3}{8}$ ". l.r. Marc Chagall. Collection Aimé Maeght, Paris.
- 1004 *Violin and Village*. Oil on canvas. $34\frac{1}{3} \times 26$ ". l.r. Marc Chagall. Galerie Maeght, Paris.
- 1005 *Two Heads*. Gouache and pastel on paper. 26×20 ". l.r. Marc Chagall. Galerie Maeght, Paris.
- 1006 *The Red Jacket*. Gouache and pastel on paper. $26 \times 20\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Bern.
- 1007 Design for window in the Cathedral of Metz (first window of north apse). Gouache on paper. $56\frac{1}{4} \times 36\frac{5}{8}$ ". l.l. Marc Chagall 1958. Musée National d'Art Moderne, Paris.
- 1008 Design for window in the Cathedral of Metz (second window of north apse). Gouache on paper. $51\frac{7}{8} \times 32\frac{1}{4}$ ". l.r. Marc Chagall. Musée National d'Art Moderne, Paris.
- 1009 *The Tribe of Gad*. Eighth window for synagogue of the Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall Marc.
- 1010 *The Tribe of Zebulun*. Fifth window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Marc Chagall.
- 1011 *The Tribe of Dan*. Seventh window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall.
- 1012 *The Tribe of Naphtali*. Tenth window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall Reims 961.
- 1013 *The Tribe of Simeon*. Second window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall.
- 1014 *The Tribe of Levi*. Third window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Marc Chagall 1961.
- 1015 *Bird, Fish, and Lion*. Gouache on paper. $45\frac{3}{8} \times 28\frac{2}{3}$ ". Unsigned. Owned by artist.
- 1016 *The Tribe of Dan*. Gouache on paper. $45\frac{3}{8} \times 28\frac{2}{3}$ ". Unsigned. Owned by artist.

3. Works by Other Artists Referred to in the Text

- 1 *Znamenie*. Icon of the Yaroslav School. About 1220. Tretyakov Gallery, Moscow. From I. E. Grabar, W. N. Lasarew, and W. S. Kemenow, *Geschichte der russischen Kunst* (Dresden, 1957), I, Fig. 287.
- 2 *Transfiguration*. Russian Icon, second half of fourteenth century. From A. Svirin, *Medieval Painting in the Tretyakov Gallery* (Moscow, 1958), Pl. 32.
- 3 *The Raising of Lazarus*. Greek Ms. 74, Bibliothèque Nationale, Paris, fl. 192. From *Evangelies avec peintures byzantines du XI^e siècle* (Paris, n.d.), II, Pl. 165. This reproduction is a mirror-inversion.
- 4 Jehuda Pen, *Portrait of Marc Chagall*. 1906-07. Byelorussian State Art Museum, Minsk.
- 5 Valentin Alexandrovich Serov. *Portrait of R. Korovin*. 1891. Tretyakov Gallery, Moscow. From Natalia Sokolova, *V. A. Serov* (Moscow, 1959), p. 30.
- 6 Vincent van Gogh. *The Night Café*. 1888. Collection Stephen C. Clark, New York.
- 7 Paul Gauguin. *Self-portrait with Idol*. About 1893. Private collection. From John Rewald, *Gauguin* (Paris, 1949), p. 38.
- 8 Paul Gauguin. *The Idol*. Museum of Western Art, Moscow.
- 9 Paul Gauguin. Terra-cotta vase.
- 10 Carlo Carrà. *Portrait of Filippo Tommaso Marinetti*. Collection Marinetti, Rome.
- 11 Robert Delaunay. *The Eiffel Tower*. 1910. Foundation E. Hoffmann, Kunstmuseum, Basel.
- 12 Juan Gris. *Eggs*. 1911. Collection Clive Belle Firlé, Sussex. From James Thrall Soby, *Juan Gris* (New York, 1958), p. 15.

- top: "Comme languit une biche après L'EAU VIVE ainsi mon âme." At bottom: "Languit: vers Toi mon Dieu. PS 42." l.r. Chagall. Notre-Dame-de-Toute-Grâce, Plateau d'Assy.
- 943 *Half-moon over Venice*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. 1955-56 Marc Chagall. Galerie Maeght, Paris.
- 944 *To the Moon*. Gouache on paper. $25\frac{5}{8} \times 20\frac{1}{2}$ ". l.r. Marc Chagall. Städtisches Kunsthhaus, Bielefeld.
- 945 *The Green Circus*. Oil on canvas. $19\frac{5}{8} \times 23\frac{5}{8}$ ". l.l. Marc Chagall 1950-5. Galerie Beyeler, Basel.
- 946 *Vence: Night*. Oil on canvas. $38\frac{1}{8} \times 51$ ". l.l. Marc Chagall 1952-56. Private collection, Zurich.
- 947 *Head Over Venice*. Gouache and oil on paper, mounted on canvas. $28\frac{3}{8} \times 20\frac{1}{2}$ ". l.r. Marc Chagall 1956. Collection A. Maguy, Paris.
- 948 *Green Horse*. Oil on canvas. $37\frac{3}{8} \times 29\frac{1}{2}$ ". l.r. Marc Chagall 1956. Private collection.
- 949 *Portrait of Vava*. Oil on canvas. $37\frac{3}{8} \times 28\frac{3}{4}$ ". l.l. 1953-6. Collection Vava Chagall, Venice.
- 950 *Woman Over the City*. $51 \times 38\frac{1}{8}$ ". l.l. Chagall Marc 1955-6. Galerie Katia Granoff, Paris.
- 951 *Woman in Red*. Oil on canvas. $32\frac{5}{8} \times 33\frac{1}{8}$ ". l.l. Marc Chagall 1956. Private collection, St. Gall, Switzerland.
- 952 *The Family*. Gouache and pastel on paper. $19\frac{5}{8} \times 25\frac{7}{8}$ ". l.r. Chagall Marc 1955-6. Galerie Maeght, Paris.
- 953 *The Ride*. Oil on canvas. $26\frac{3}{4} \times 29\frac{1}{8}$ ". l.r. Chagall Marc 1955-6. Private collection, Paris.
- 954 *Hommage à Gauguin*. Oil on canvas. $47\frac{1}{8} \times 59$ ". l.r. Marc Chagall 1956. l.l. "à Paul Gauguin." Private collection, New York.
- 955 *The Flying Fish*. Oil on canvas. $34\frac{5}{8} \times 51\frac{7}{8}$ ". l.r. Marc Chagall 1956. Galerie Maeght, Paris.
- 956 *Study for Aleko's Horse*. Oil on canvas. $18\frac{1}{8} \times 23\frac{5}{8}$ ". l.r. Chagall. l.l. 1953-6 Marc. Private collection.
- 957 *Clown with Violin*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc. l.r. 1956. Collection Mr. and Mrs. N. H. Sherman, Chicago.
- 958 *The Painter's Dream*. Gouache on paper. $21\frac{5}{8} \times 14\frac{5}{8}$ ". l.l. Chagall Marc. Private collection, Calif.
- 959 *The Visitor*. Gouache on paper. $21\frac{1}{4} \times 18\frac{1}{8}$ ". l.r. Chagall Marc 1952-1956. Collection Hans Schröder, Saarbrücken.
- 960 *The Concert*. Oil on canvas. $55\frac{1}{8} \times 94\frac{1}{8}$ ". l.r. Marc Chagall. 1957. Galerie Maeght, Paris.
- 961 *Song of Solomon I*. Oil on canvas. $55\frac{1}{8} \times 64\frac{5}{8}$ ". l.r. Chagall Marc 1957. Owned by artist.
- 962 *Evening*. Oil on canvas. $28\frac{1}{8} \times 41\frac{3}{4}$ ". Private collection, Brazil.
- 963 *Bowl of Fruit*. Gouache on paper. $18\frac{1}{2} \times 24$ ". l.l. Marc Chagall 1956-7. Private collection.
- 964 *Around Venice*. Oil on canvas. $63\frac{7}{8} \times 51\frac{5}{8}$ ". l.r. Marc Chagall 1955. Collection A. Maeght, Paris.
- 965 *Flowering Tree*. Oil on canvas. 51×38 ". l.r. Marc Chagall. Private collection, New York.
- 966 *Caress*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. 1956-7. Chagall Marc. Private collection, Paris.
- 967 *Joy*. Gouache on paper. $22\frac{7}{8} \times 17\frac{3}{8}$ ". l.r. Chagall Marc 1955-7. Private collection, France.
- 968 *Rooster in Harness*. Gouache on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.l. Chagall Marc 1957. Galerie Maeght, Paris.
- 969 *Rooster-musician*. Oil on canvas. $34\frac{7}{8} \times 25\frac{5}{8}$ ". l.r. Marc Chagall 1940-1957. Collection M. Seide, Paris.
- 970 *Circus*. Gouache on paper. $18\frac{7}{8} \times 24\frac{3}{4}$ ". b.c. Chagall. l.r. Marc 1957. Collection Otto Preminger, New York.
- 971 *Hommage à Ravel*. Stage design for *Daphnis and Chloe*. Gouache on paper. $22\frac{7}{8} \times 30\frac{3}{4}$ ". l. margin: Daphnis et Chloé. r. margin: Hommage à Ravel. Unsigned. Owned by artist.
- 972 Stage design for *Daphnis and Chloe*. Gouache on paper. $22 \times 31\frac{1}{2}$ ". Unsigned. Owned by artist.
- 973 Stage design for *Daphnis and Chloe*. Gouache on paper. $22 \times 31\frac{1}{8}$ ". Unsigned. Owned by artist.
- 974 *The Bandits*. Sketch for ballet *Daphnis and Chloe*. Pencil and gouache on paper. 11×16 ". Unsigned. Owned by artist.
- 975 *Animal in Flowers*. Gouache on paper. $27\frac{7}{8} \times 21\frac{5}{8}$ ". l.l. Marc Chagall 1952-9. Galerie Maeght, Paris.
- 976 *Spring Night*. Oil on canvas. $42\frac{1}{8} \times 29\frac{1}{2}$ ". Perls Gallery, New York.
- 977 *Blue Village*. Oil on canvas. $30\frac{3}{4} \times 28$ ". l.r. Chagall. l.l. Marc 1955-59. Collection Mr. and Mrs. Leigh Block, Chicago.
- 978 *The Red Donkey*. Gouache on paper. $29\frac{7}{8} \times 29\frac{1}{8}$ ". l.l. Marc Chagall. Private collection, U.S.A.
- 979 *Rooster with Little Clown*. Gouache and India ink on Japan paper. $26\frac{3}{8} \times 20\frac{7}{8}$ ". l.l. Marc Chagall 1958. Galerie Beyeler, Basel.
- 980 *The Shepherd*. Gouache and India ink on Japan paper. $26\frac{1}{8} \times 20\frac{7}{8}$ ". l.r. Chagall Marc 1958. Stephen Silagy Gallery, Beverly Hills.
- 981 *The Blue Rooster*. Mosaic, executed by Gruppo Mosaicisiti of Ravenna. $39\frac{3}{4} \times 20\frac{1}{2}$ ". l.l. Chagall.
- 982 *Lovers Over the City*. Gouache and pastel on paper. $25\frac{5}{8} \times 19\frac{1}{8}$ ". l.r. Marc Chagall 1959. Galerie Heinz Berggruen, Paris.
- 983 *Commedia dell'Arte*. Mural for lobby of the Frankfurter Theater, Frankfurt. Oil on canvas. $99\frac{1}{4} \times 13\frac{1}{2}$ ". l.l. Marc Chagall 1959.
- 984 *The Haul*. Gouache on cardboard. 22×15 ". Unsigned. Owned by artist.
- 985 *Eve*. India ink, gouache, and pastel on paper. $14 \times 10\frac{5}{8}$ ". b.c. Marc Chagall. Collection Theodor Ahrenberg, Stockholm.
- 986 *Mother and Child*. Gouache on paper. 16×20 ". l.l. Marc Chagall. Collection Bernhard Koehler, Munich.
- 987 *Christ and Red Couple*. Gouache and pastel on paper. $22 \times 18\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Palermo.
- 988 *The Prophet*. Gouache and pastel on paper. Project for "Dessins pour la Bible," *Verve*. $14\frac{1}{8} \times 21\frac{1}{4}$ ". Unsigned. Owned by artist.
- 989 *Angel*. Gouache and pastel on paper. Project for "Dessins pour la Bible," *Verve*. $14\frac{5}{8} \times 21\frac{1}{2}$ ". Unsigned. Owned by artist.
- 990 *Offerings*. Gouache and pastel on paper. $14\frac{7}{8} \times 22$ ". l.r. Chagall Marc. Collection Mr. and Mrs. Monroe Geller, New York.
- 991 *The Crucified and Moses*. Gouache and pastel on paper. 22×15 ". l.l. Marc Chagall 1954-9. Owned by artist.
- 992 *Descent from the Cross*. Gouache and pastel on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". b.c.r. Marc Chagall 1959. Private collection, New York.
- 993 *Jew with Torah*. Oil on cardboard. $26\frac{3}{8} \times 20\frac{2}{3}$ ". l.r. Marc Chagall. Collection Helen Serger, New York.
- 994 *The White Horse*. Gouache on paper. $24\frac{3}{4} \times 19\frac{1}{4}$ ". Unsigned. Owned by artist.
- 995 *Paradise*. Gouache and pastel on paper. $14\frac{7}{8} \times 11$ ". Unsigned. Owned by artist.
- 996 *Shepherd of Sils*. Gouache and pastel on Japan paper. $26\frac{3}{8} \times 19\frac{5}{8}$ ". Unsigned. Owned by artist.

- 997 *Sils Maria: Sleigh*. Gouache and pastel on paper. $24\frac{1}{2} \times 19\frac{1}{2}$ ". Owned by artist.
- 998 *Lovers on Bench*. Oil on canvas. $51\frac{5}{8} \times 38\frac{1}{8}$ ". l.r. 1955-60. Marc Chagall. Galerie Maeght, Paris.
- 999 *Boulevard Masséna*. Gouache and pastel on Japan paper. $30\frac{1}{8} \times 22$ ". Unsigned. Owned by artist.
- 1000 *The Couple*. Gouache and pastel on paper. $25\frac{5}{8} \times 19\frac{5}{8}$ ". l.r. Marc Chagall. Private collection, Paris.
- 1001 *Painter with Palette and Rooster*. Gouache and pastel on paper. $20\frac{1}{2} \times 25\frac{1}{4}$ ". l.l. Marc Chagall. Private collection, Paris.
- 1002 *Vence: Goat*. Oil on canvas. $20\frac{1}{2} \times 24\frac{3}{4}$ ". l.r. Marc Chagall. Private collection, London.
- 1003 *Bouquet and Window*. Oil on canvas. $47\frac{1}{8} \times 58\frac{3}{8}$ ". l.r. Marc Chagall. Collection Aimé Maeght, Paris.
- 1004 *Violin and Village*. Oil on canvas. $34\frac{1}{3} \times 26$ ". l.r. Marc Chagall. Galerie Maeght, Paris.
- 1005 *Two Heads*. Gouache and pastel on paper. 26×20 ". l.r. Marc Chagall. Galerie Maeght, Paris.
- 1006 *The Red Jacket*. Gouache and pastel on paper. $26 \times 20\frac{1}{8}$ ". l.r. Marc Chagall. Private collection, Bern.
- 1007 Design for window in the Cathedral of Metz (first window of north apse). Gouache on paper. $56\frac{1}{4} \times 36\frac{5}{8}$ ". l.l. Marc Chagall 1958. Musée National d'Art Moderne, Paris.
- 1008 Design for window in the Cathedral of Metz (second window of north apse). Gouache on paper. $51\frac{7}{8} \times 32\frac{1}{4}$ ". l.r. Marc Chagall. Musée National d'Art Moderne, Paris.
- 1009 *The Tribe of Gad*. Eighth window for synagogue of the Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall Marc.
- 1010 *The Tribe of Zebulun*. Fifth window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Marc Chagall.
- 1011 *The Tribe of Dan*. Seventh window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall.
- 1012 *The Tribe of Naphtali*. Tenth window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall Reims 961.
- 1013 *The Tribe of Simeon*. Second window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Chagall.
- 1014 *The Tribe of Levi*. Third window for synagogue of Hadassah Clinic, near Jerusalem. $11' 1\frac{1}{8}" \times 8' 2\frac{7}{8}"$. l.r. Marc Chagall 1961.

- 1015 *Bird, Fish, and Lion*. Gouache on paper. $45\frac{3}{8} \times 28\frac{2}{3}$ ". Unsigned. Owned by artist.
- 1016 *The Tribe of Dan*. Gouache on paper. $45\frac{3}{8} \times 28\frac{2}{3}$ ". Unsigned. Owned by artist.

3. Works by Other Artists Referred to in the Text

- 1 *Znamenie*. Icon of the Yaroslav School. About 1220. Tretyakov Gallery, Moscow. From I. E. Grabar, W. N. Lasarew, and W. S. Kemenow, *Geschichte der russischen Kunst* (Dresden, 1957), I, Fig. 287.
- 2 *Transfiguration*. Russian Icon, second half of fourteenth century. From A. Svirin, *Medieval Painting in the Tretyakov Gallery* (Moscow, 1958), Pl. 32.
- 3 *The Raising of Lazarus*. Greek Ms. 74, Bibliothèque Nationale, Paris, fl. 192. From *Evangelies avec peintures byzantines du XI^e siècle* (Paris, n.d.), II, Pl. 165. This reproduction is a mirror-inversion.
- 4 Jehuda Pen, *Portrait of Marc Chagall*. 1906-07. Byelorussian State Art Museum, Minsk.
- 5 Valentin Alexandrovich Serov. *Portrait of R. Korovin*. 1891. Tretyakov Gallery, Moscow. From Natalia Sokolova, *V. A. Serov* (Moscow, 1959), p. 30.
- 6 Vincent van Gogh. *The Night Café*. 1888. Collection Stephen C. Clark, New York.
- 7 Paul Gauguin. *Self-portrait with Idol*. About 1893. Private collection. From John Rewald, *Gauguin* (Paris, 1949), p. 38.
- 8 Paul Gauguin. *The Idol*. Museum of Western Art, Moscow.
- 9 Paul Gauguin. Terra-cotta vase.
- 10 Carlo Carrà. *Portrait of Filippo Tommaso Marinetti*. Collection Marinetti, Rome.
- 11 Robert Delaunay. *The Eiffel Tower*. 1910. Foundation E. Hoffmann, Kunstmuseum, Basel.
- 12 Juan Gris. *Eggs*. 1911. Collection Clive Belle, Firle, Sussex. From James Thrall Soby, *Juan Gris* (New York, 1958), p. 15.

Photographic Sources

All references in *italic type* are to page numbers (reproductions in the text), all references in roman type are to the numbers of the Classified Catalogue.

- Harry N. Abrams, N. V., Amsterdam 368, 629, 631, 958
 Gemeente Musca, Amsterdam 19, 141, 152, 198, 293
 Stedelijk Museum, Amsterdam 13, 335, 401; 4, 17, 29, 249, 262, 328, 427, 469
 E. J. van Wisselingh, Amsterdam 434
 J. Merlin, Assy 940
 J. H. Schaefer & Son, Baltimore 671
 The Baltimore Museum of Art 710
 Christian Baur, Basel 531
 Eidenbenz, Basel 332, 358
 Galerie Beyeler, Basel 945
 Galerie d'Art moderne, Basel 136
 Peter Heman, Basel 42, 923
 Hinz, Basel 234
 Kunstmuseum, Basel 80, 185; 117, 362
 Moeschlin & Baur, Basel 516
 R. Spreng, Basel 357
 Widmer, Basel 193
 Narodni Muzej, Belgrade 461
 Former Staatliche Museen, Berlin 66
 Schuch, Berlin-Charlottenburg 674
 Kurt Blum, Bern 58, 71, 96, 165, 253, 279, 288 l. l., 302, 313, 514, 533, 534, 538, 539, 540, 566, 586, 587, 588; 9, 11, 28, 31, 32, 96, 97, 100, 108, 121, 179, 183, 184, 200, 205, 229, 238, 251, 280, 315, 318, 319, 322, 327, 335, 579, 610, 611, 759, 818, 828, 887, 889, 890, 892, 893, 907, 908, 909, 910, 911, 914, 929, 930, 931, 951, 954, 955, 961, 971, 972, 973, 974, 984, 988, 989, 991, 994, 995, 996, 997
 M. Hesse, Bern 94, 125, 132, 156, 172, 320, 496, 498, 546; 86, 123, 250, 269, 270, 278, 285, 286, 288, 336, 337, 378, 478, 512, 536, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 676, 680, 825, 843, 858, 875, 882, 898, 929, 1008
 H. Stebler, Bern 40, 76, 78, 113
 A. Winkler, Bern 85, 130, 205, 342, 344, 410; 131, 982, 987
 G. Pinkus, Beverly Hills 294
 Lili Stadthagen, Beverly Hills 653
 Stephen Silagy Gallery, Beverly Hills 494
 Toplitt Studio, Beverly Hills 635
 Gilcrest, Birmingham 436
 ACL, Brussels 504
 Paul Bijtebier, Brussels 186, 241, 349, 535; 30, 178, 228, 281, 375, 388, 481, 503, 507, 934
 Blanche Charlet, Brussels 429, 449
 Musée d'Art Moderne, Brussels 471
 Albright Knox Art Gallery, Buffalo 329
 The Towner Studio, Buffalo 785
 O. Grob, Bülach (Switzerland) 837
 Peter Pollock, Chicago 330
 The Art Institute of Chicago 124, 417; 664
 McHale, Cincinnati 787
 Galerie Anne Abels, Cologne 331, 841
 Bert Koch, Cologne 23, 44, 61, 142, 147, 151, 218, 310; 1, 3, 7, 14, 27, 33, 60, 70, 98, 116, 122, 126, 144, 163, 165, 169, 182, 194, 210, 222, 235, 289, 299, 326, 329, 340, 341, 502, 560, 567, 568, 619, 712, 723
 Rheinisches Bildarchiv, Cologne 20, 371, 381
 Detroit Institute of Arts 519
 Galerie Wilhelm Grosshennig, Düsseldorf 442
 Lennartz Olson, Enskede (Sweden) 570
 W. B. Nickerson, Evanstone (Ill.) 790
 Göllner, Frankfurt-Main 73
 Jens-Olaf Huth, Hamburg 373
 Kleinhempel, Hamburg 73, 326; 5, 295, 555, 605, 832
 Ingeborg Sello, Hamburg 54, 242; 36, 101, 243, 301, 305
 Annemarie Strack, Hamburg 24
 Niedersächsische Landesgalerie, Hanover 924
 Umbo, Hanover 110, 190, 196, 211; 38, 64, 75, 125, 154, 277, 290, 393
 Ateneumin Taidemuseo, Helsinki 226
 De Jongh, Lausanne 111, 130, 669
 Gassilov, Leningrad 220, 227, 248; 23
 Arthur Kaufmann, London 247
 Lefevre Gallery, London 138, 141
 Leicester Gallery, London 148, 622

- Marlborough Fine Art Ltd., London 106; 361, 499, 508
 O'Hanna Gallery, London 432
 Tate Gallery, London 260; 112, 769
 Los Angeles County Museum 55, 531
 Richard Fish, Los Angeles 488
 Henry Kahn, Los Angeles 119, 215; 156, 292, 367, 421, 462
 Stadtmuseum, Ludwigshafen 825
 Galerie Rosengart, Lucerne 235, 509; 530, 804, 805, 807, 808, 829, 880, 883, 937
 L. Borel, Marseille 51
 Institut für Bildjournalismus, Munich 572; 244, 339, 376, 711, 831
 Hans Reger, Munich 216; 45, 77
 S. Beliakoff, Moscow 264
 M. Ouspensky, Moscow 46, 258; 12
 Bogart Studio, New York 625
 Chris Corpus, New York 492
 Colten, New York 236, 418; 516, 565, 636, 640, 643, 649, 661, 691, 695, 700, 701, 705, 706, 725, 727, 737, 739, 741, 767, 779
 Jacob Goldschmidt, New York 384, 633, 648
 Peter A. Juley & Son, New York 199; 157, 192, 260, 430, 672, 776
 M. Knoedler & Co., New York 820, 980
 Lilienfeld Galleries, New York 333, 620, 744
 Pierre Matisse Gallery, New York 360, 405, 419, 420, 454, 455, 457, 485; 618, 639, 641, 644, 658, 662, 665, 667, 683, 686, 687, 690, 692, 698, 699, 709, 715, 724, 730, 733, 743, 745, 746, 748, 749, 763, 765, 772, 775, 781, 783, 786, 788
 O. E. Nelson, New York 214; 401, 460, 666, 734, 738, 873, 994
 J. B. Neumann, New York 65, 155
 New Art Circle, New York 140
 Perls Galleries, New York 407, 428; 374, 458, 472, 522, 546, 563, 638, 654, 655, 716, 747, 819, 904, 976, 990
 Walter Rosenblum, New York 459
 John D. Schiff, New York 79, 92; 145, 369, 390, 420, 422, 423, 528, 637
 F. Serger, New York 47
 Solomon R. Guggenheim Museum, New York 184, 212; 25, 105
 Taylor & Dull, New York 394, 681
 The Museum of Modern Art, New York 291, 304, 768
 World House Gallery, New York 520
 Bérard, Nice 753, 754, 755, 756
 Duvivier, Nice 407
 James Vigeveno, Ojai (Calif.) 114, 708
 Kröller-Müller Museum, Otterlo 70
 Hélène Adant, Paris 157, 570; 392, 398, 916
 Archives des Monuments Artistiques, Paris 81
 Archives Photographiques des Musées Nationaux, Paris 56, 103, 230, 263, 307, 406, 482, 486; 82, 171, 174, 176, 214, 267, 287, 296, 324, 330, 490, 609, 623, 645, 660, 685, 689, 693, 729, 731, 732, 761, 780, 784, 789, 793, 794, 797, 803, 806, 810, 811, 817, 824, 828
 J. & H. Bernheim-Jeune, Paris 362, 363, 364, 373, 375; 118, 410, 419, 437, 438, 454, 495, 500, 514, 515, 518, 521, 526, 538, 542, 543, 545, 547, 548, 549, 554, 557, 558, 571, 573
 Buloz, Paris 491
 Cauvin, Paris 202, 204; 49, 124, 175, 365, 379, 395, 540, 632, 850
 Cercle d'Art, Paris 228; 190, 219, 221
 Jean Collas, Paris 389; 604, 612, 613, 614
 Etude Adler, Paris 413
 Etude Me Oury, Paris 129, 139
 Lucien Flavien, Paris 360
 Galerie Berggruen, Paris 121
 Galerie Jeanne Bucher, Paris 132
 Galerie Charpentier, Paris 137, 510
 Galerie Jacques Dubourg, Paris 257; 62, 168, 447, 493, 703, 922
 Galerie de l'Elysée, Paris 443, 895, 947
 Galerie Les Sources, Paris 146
 Galerie Maeght, Paris 42, 66, 229, 314, 511, 565, 567, 568, 585; 13, 164, 240, 496, 675, 792, 795, 809, 813, 844, 851, 852, 853, 854, 855, 857, 858, 859, 860, 861, 862, 863, 864, 866, 867, 871, 872, 877, 885, 897, 917, 918, 919, 920, 923, 925, 926, 933, 938, 943, 944, 948, 950, 952, 953, 958, 962, 963, 964, 965, 966, 967, 968, 969, 970, 975, 977, 979, 980, 981, 987, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005
 Galerie Rive Droite, Paris 153
 Gauthier, Paris 209, 458, 460; 544, 719, 720, 721, 726, 728, 742, 767
 J. Goldschmidt, Paris 412
 Gravot, Paris 78
 S. Guiley-Lagache, Paris 584; 1015, 1016
 Yves Hervochon, Paris 299; 556, 572, 849, 932
 Illustration, Paris 17, 269; 385, 457, 465
 Luc Joubert, Paris 483
 Galerie Kaganovitch, Paris 68
 Alex Maguy, Paris 992
 Malpel, Paris 107; 44, 57, 59, 103
 Mme. Mangin, Paris 198
 Jean Marabini, Paris 239, 300
 Claude Michaelides, Paris 467, 647
 Musée des Arts Décoratifs, Paris 582, 583; 1009, 1010, 1011, 1012, 1013, 1014
 Alain Perrier, Paris 939
 Maurice Poplin, Paris 202
 Rep, Paris 105, 271, 274, 331, 332, 358, 359, 361, 374; 8, 43, 120, 377, 391, 399, 424, 425, 426, 431, 433, 435, 445, 446, 448, 450, 451, 452, 453, 455, 456, 482, 484, 486, 487, 506, 509, 513, 524, 537, 539
 M. Routhier, Paris 484; 713, 740, 777, 801, 816, 847, 884
 Spitzer, Paris 386
 Marc Vaux, Paris 102, 108, 231, 261, 273, 287 above and below, 288 below left, 325, 336, 376, 390, 391, 402, 403, 408, 459, 481, 524, 527; 2, 18, 35, 46, 53, 67, 79, 85, 150, 151, 161, 181, 201, 217, 220, 225, 245, 246, 256, 261, 273, 274, 308, 309, 338, 380, 382, 387, 470, 569, 574, 575, 576, 577, 580, 581, 582, 583, 584, 586, 587, 588, 602, 603, 607, 608, 615, 616, 621, 624, 626, 642, 650, 651, 652, 657, 659, 670, 677, 679, 694, 704, 774, 778, 799, 800, 814, 836, 837, 842, 887, 888, 891, 893, 894, 899, 900, 901
 E. B. Weill, Paris 714
 Deats, Philadelphia 212
 Philadelphia Museum of Art, 69, 359
 Národní Galerie, Prague 411
 A. Bramson, Pskov 162, 170, 173, 236
 Peter Dorscheid, Saarbrücken 959
 René Chesneau, Sallanches, Assy (France) 941, 942
 San Francisco Museum of Art 302
 Museu de Arte Moderna de São Paulo 158
 Bertil Höder, Stockholm 115, 511
 Nationalmuseum, Stockholm 673
 Reijo Rüster, Stockholm 870, 874, 878, 879
 Galerie Valentin, Stuttgart 149
 Gerd Harje Verlag, Stuttgart 323; 474, 475, 476, 477, 532, 533, 534, 535, 845, 846

Johannes Schubert, Stuttgart 119, 134

Union-Druckerei, Stuttgart 83, 143

Museum, Tokyo 99, 147

Panda, Toronto 233

Museo Civico, Turin 55, 183, 286 *above and below*, 288 *above right*,
308; 19, 314, 323, 325, 363, 678, 684, 735, 752, 834

Colin, Vence 53, 75, 512, 513, 536, 537; 90, 92, 110, 152, 166,
167, 185, 189, 230, 550, 585, 628, 630, 697, 702, 815, 833, 840,
848, 865, 868, 869, 903, 904, 905, 906, 912, 913, 949, 960, 983

Giacomelli, Venice 402

Marshall Bemann Jr., Winnetka 527

The Winnipeg Art Gallery 770

Worcester Art Museum 210; 84, 128, 135, 193, 272

Dräyer, Zurich 158, 232; 37, 54, 89

Haldenbach, Zurich 117

Kunsthau Zurich 525

Adrion 1007, 1008

Index

This Index refers to information in three separate categories: the Bibliography (pp. 711-731); the List of Exhibitions (pp. 731-737) and all other references elsewhere in the book. This latter have the usual page references. The numbers referring to entries in the Bibliography are preceded by a B and for quick identification are enclosed in parentheses, thus: (B 151). Numbers referring to entries in the List of Exhibitions are preceded by an E and are also enclosed in parentheses, thus: (E 975). These exhibitions will also be found, arranged alphabetically by place name, under the entry "Chagall, Marc" in this Index.

Abbott, Elisabeth (B 5, 117)
 Abel, Raymond (B 50, 433)
 Abul-Afiya, Abraham ben Samuel 301
 Adamov, A. (B 808)
 Adhémar, Jean (E 1063)
 Adler, Jankel 318
 Aesop 347
 Alayer, Michel d' (B 580, 617)
 Alberti, Rafael 422, (B 349)
Album des Peintres-Graveurs (B 90)
 Alcorta, Gloria (B 859a)
 Aleichem, Sholem 292, 294, 300, 617
 Alexandre, Alexandre (B 565)
 Alfieri, Bruno (B 511)
 Alley, Ronald (B 723)
 Altman, Nathan 277, 303, (B 233)
 Amberg, George (B 464, 477, 601)
 Ancona, Paolo d' (B 581)
 Anisfeld, Boris I. 59
 Annenkov (frame dealer) 52
 Annenkov, Yuri 292
 Ansermet, Ernest (B 185g)
 Ansky, Solomon 294
 Apollinaire, Guillaume 146, 154, 170, 179, 206, 616, (B 150, 187, 324), (E 994, 1000)
 Apollonio, Umbro (B 531)
 Appia, Adolphe 291
Arabian Nights (B 141, 547, 658)
 Aragon, Louis (B 185e, 724, 757)

Aranovitch, G. (B 302)
 Archipenko, Alexandre 144, 277, 318, (B 82, 230)
 Arensberg Collection (E 984)
 Arland, Marcel 345, 370, 422, (B 95, 103, 158, 533, 611), (E 1033)
 Arma, Paul (B 156)
 Aronson, Boris 15, 315, (B 244)
 Aronson, Chaim (B 400, 628, 725)
 Arp, Jean (Hans) (B 146, 163, 185e)
Art d'Aujourd'hui, L' (B 88)
Art Sacré, L' (B 834a)
 Assailly, Gisèle d' (B 64, 582, 835)
 Audiberti (B 421)
 Ault, Lee, Collection (E 957)
 Axt, Renate (B 809)
 Ayrton, Michael (B 478, 512, 513, 629, 670, 726)

 Baal Makhshoves (Dr. Eliashev) 243, 255, 313, 316, 318
 Baal Schem-Tov (Israel ben Eliezer) 15, 16
 Bachelard, Gaston (B 184, 583, 584), (E 1021)
 Bakst, Léon 58, 59ff, 71, 81, 92, 93, 147, 167, 277, 334, 398, 550, 616, (E 860)
 Ball, Hugo (B 146)

Balthus (Baltusz Klossowski de Rola) (E 945)
 Baltrušaitis, Jūrgis 304
 Barbazanges-Hodebert Gallery 437, 617
 Barchan, Pavel 318, (B 289)
 Barcs, Daniel (B 835a)
 Barotte, René (B 350, 465)
 Barr, Alfred H., Jr. (B 394, 514, 671), (E 934)
 Barth, W. (E 926)
 Bassano, Jacopo 96
Bauhaus-Drucke (B 82)
 Bazaine, Jean 573
 Bazin, Germain (B 380, 391)
 Beardsley, Aubrey 60
 Beaudin, André (B 163)
 Beaumon, A. (B 245)
 Beck, Gingi (B 672)
 Bedny, Demian 243
 Beer, Ernst (B 602)
 Beethoven, Ludwig van 398
 Bellini, Giovanni 421
 Bendix, Hans (B 810)
 Benedictoff (B 260)
 Benesch, Otto (E 1030)
 Benois, Aleksandr N. 60, 143, 147, 243, 254, 277, (B 196, 381, 395, 422)
 Benoit, Real (B 479)
 Bérard, Christian (E 925)
 Bergeon, M. (E 1105)
 Berger, René (B 835b)
 Berman, Eugène (E 965)
 Bernheim-Jeune Gallery 96, 178, 365, 398
 Beskin, Ossip (B 423)
 Besson, G. (B 727)
 Bialik, Chaim Nachman 318, 384
Bible (B 162, 165, 184, 386, 388, 480, 598, 642, 643, 649, 666, 668, 674, 696, 704, 715, 721, 737, 832, 853, 855, 859p)

Bielinky, J. (B 406)
Bijutsu-Techō (B 757a)
 Bill, Max (B 185g)
 Bille, Ejler (B 466)
 Bingham, Harry 431f
 Bir, O. (B 226)
 Birot, P.A. (B 146)
 Bissière, Roger 577, (B 185e)
 Blanche, J.E. (B 351)
 Bland, David (B 728)
 Block, Alexander 243
 Blümner, Rudolf (B 187, 241)
 Boalto, Alberto (B 729)
 Bobrovsky, Georgij 52, 60
 Boccaccio, Giovanni 499, (B 148)
 Boccioni, Umberto 178, (B 82)
 Boguslavskaya, Xenia (Bogouslawskaja, K.) 266, 268, 272, (B 216)
 Boll, André (B 758)
 Bolliger, Hans (B 169, 170, 171, 697), (E 1046, 1098)
 Bolz (E 862)
 Bonneau, Mme. 519
 Bonnard, Pierre 96, 322, 365, 573, (B 90, 120), (E 1064, 1073)
 Bonnefoy, Yves (B 185a), (E 1107)
 Borel d'Hauterive, Joseph Pétrus 145
 Bosquet, Alain (B 630)
 Bouché Louis (E 906)
 Boucher, Alfred 143
 Boudaille, Georges (B 730, 759)
 Bouffard, Pierre (E 1103)
 Bourdelle, Antoine 95
 Bourdet, Denise (B 836)
 Bouret, Jean (B 673, 837)
 Bovini, Giuseppe (B 811)
 Brachman, Thea 49, 72, 83f
 Braque, Georges 111, 112, 156, 573, (B 146, 163, 185e, 185g, 571, 791)
 Breton, André 12, 132, 146, 334, (B 132, 467)
 Brewer, Donald J. (E 1104)
 Brinton, Christian (E 903)
 Brion, Marcel (B 760, 838)
 Brodsky, Isaak 272, 365
 Brodsky, Valentine *see* Chagall, Vava
 Brontch-Bruevitch 243
 Brueghel, Pieter 221
 Bruzzichelli, Pia (B 838a)
 Bryen, Camille (B 146)
 Buber, Martin 16
 Bucher, Jeanne 334, 343
 Buchheim, Lothar-Günther (B 631)
 Budko, Joseph 319
 Bulawko, Henry (B 674, 839)
 Bullet, Clarence Joseph (B 290, 396)
 Burliuk, David (E 884)
 Busch, Günther (B 859dd)
 Cabanne, Pierre (B 731, 812, 840), (E 1100)

Cain, Julien (B 181, 814), (E 1063, 1080)
 Calas, N. (E 946)
 Calder, Alexander (B 132)
 Calot, Frantz (B 149)
 Campendonk, Heinrich 315
 Canudo, Riciotto 114, 145, 154, 177, (B 188)
 Carluccio, Luigi (B 603)
 Carman, A. (B 141)
 Carmi, E. (B 859b)
 Carpeaux, Jean-Baptiste 96, 532
 Carr, Maurice (B 515, 542, 675, 841, 859c)
 Carrà, Carlo 178, (B 82)
 Carrington, Leonora (B 132)
 Carroll, Lewis 356
 Cartier, Jean-Albert (B 613, 642, 643, 842, 843)
 Caso, Paul (B 644)
 Cassirer, Paul 318
 Cassou, Jean (B 75, 176, 328, 329, 424, 480, 499, 516, 543, 813), (E 976, 1020, 1029)
 Cendrars, Blaise 144f, 154, 322, 616, (B 84, 150, 186, 241, 324, 352, 495, 815), (E 1000, 1050)
 Cézanne, Paul 96, 98, 111, 112, 116, 144, 221, 338, 542, 591, (B 90)
 Chagall, Aniuta (the artist's sister) 23, 90
 Chagall, Bacheva (the artist's grandmother) 23
 Chagall, Bella (Bella Rosenfeld, the artist's first wife) 49, 84f, 90, 93, 167, 204, 206, 217, 220, 224f, 243, 244, 246, 248, 250, 254, 255f, 303, 304, 316, 318, 319, 322, 334, 338, 341, 348, 356, 365, 366, 369, 377, 384, 397, 400, 409, 421, 431, 432, 437, 438, 440, 441, 465f, 469f, 473, 480, 489, 490, 564, 573, 616, 617, (B 1, 10, 59, 113, 133-135, 140, 468, 487, 499a, 516), (E 989)
 Chagall, David (the artist's brother) 23, 128, 219
 Chagall, Feiga-Ita (the artist's mother) 16, 22f, 41, 85, 116, 128, 219, 435
 Chagall, Ida (the artist's daughter) 246, 255, 304, 316, 322, 334, 337, 341, 349, 365, 369, 377, 384, 398, 431, 432, 465, 469, 473, 475, 502, (B 135)
 Chagall, Lisa (the artist's sister) 23
 Chagall, Manya (the artist's sister) 23, 81
 Chagall, Marc
Articles, Letters, Speeches, Statements, and Interviews (B 15-78f, 181, 512, 578, 814), (E 1008, 1019, 1091, 1097)
Autobiography (My Life) (B 1-14, 86, 113-118, 324), (E 977)

Illustrated Books (B 79-185g), (E 1056)
My Life see Autobiography
Poems by Chagall (B 47, 61, 70, 74), (E 1100)
Poems on Chagall (B 165, 186, 187, 324, 387, 421, 451, 483, 484, 518, 525, 527, 724, 757, 800, 803, 809, 833), (E 977, 1031, 1050, 1060, 1102)
Exhibitions
 Amsterdam, Maatschappij Arti et Amicitiae (E 924)
 Salon des Indépendants (E 870)
 Stedelijk Museum (E 977, 1003, 1015, 1055, 1056)
 Avignon, Palais des Papes (E 970)
 Basel, Kunsthalle (E 926, 1016, 1044)
 Kunstmuseum (E 1059)
 Bergamo, Palazzo della Ragione (E 992)
 Berlin, Flechtheim Gallery (E 919)
 Französische Malerei und Plastik (E 993)
 Hochschule für Bildende Kunst (E 1017)
 Lutz Gallery (E 890)
 Sturm, Der (E 867, 871, 872)
 Van Diemen Gallery (E 887)
 Bern, Klipstein & Kornfeld (E 1046, 1094)
 Kunsthalle (E 1004, 1045)
 Beverly Hills, Modern Institute of Art (E 978)
 Perls Galleries (E 1005)
 Boston, Institute of Modern Art (E 958)
 Brussels, Galerie Le Centaure (E 892, 918)
 Galerie l'Epoque (E 915)
 Palais des Beaux-Arts (E 928, 938, 994, 1006, 1007, 1047, 1057, 1058, 1072)
 Cagnes-sur-Mer, Château Musée (E 1024)
 Cannes, Galerie Madoura (E 1102)
 Palais Miramar (E 1034)
 Castres, Musée (E 1073)
 Charleroi, Salle de la Bourse (E 1060)
 Chicago, Art Club (E 902, 959, 1025)
 Art Institute (E 969, 971, 984, 985)
 Renaissance Society (E 1074)
 Cologne, Internationale Ausstellung christlicher Kunst (E 979)
 Kunstgewerbemuseum (E 916)
 Kunstverein (E 897)
 Wallraf-Richartz-Museum (E 986, 1075)

- Copenhagen, Statens Museum for Kunst (E 1095)
- Dayton, Ohio, Art Institute (E 953)
- Delft, Prinsenhof (E 1076)
- Dresden, Galerie Ernst Arnold (E 898)
- Düsseldorf, Kunsthalle (E 991, 1098)
- Edinburgh, Arts Council Gallery (E 1086)
- Eindhoven, Stedelijk Van-Abbe-Museum (E 995)
- Ein-Harod, Art Circle (E 1011)
- Frankfurt, Kunstverein (E 1077)
- Städelsches Kunstinstitut (E 1096)
- Freiburg/Breisgau, (E 972)
- Kunstverein (E 1035)
- Geneva, Galerie Gérard Cramer (E 1078)
- Musée de l'Athénée (E 1026)
- Musée Rath (E 1103)
- Glasgow, University Print Room (E 1087)
- Göteborg, The Göteborg Art Gallery (E 1036)
- Haifa, Museum of Modern Art (E 1010)
- Hamburg, Kunsthalle (E 1089)
- Kunstverein (E 1088)
- Hannover, Kestner-Gesellschaft (E 1037)
- Kestner Museum (E 1038)
- Houston, Museum of Fine Arts (E 1039)
- Jerusalem, Bezalel National Museum of Art (E 1008, 1061)
- Kassel, Museum Frederizianum (E 1040)
- Knokke-Le-Zoute, Casino Communal (E 1099)
- La Jolla, Calif., Art Center (E 1104)
- Lausanne, Musée Cantonal des Beaux-Arts (E 1018)
- Le Locle, Musée des Beaux-Arts (E 1105)
- Liège, Salle de l'Emulation (E 1031)
- London, The Leicester Galleries (E 929)
- The Major Gallery (E 939)
- The Tate Gallery (E 980)
- Los Angeles, James Vigeveno Galleries (E 960)
- Lucerne, Galerie Rosengart (E 987)
- Mannheim, Kunsthalle (E 1048)
- Marseilles, Musée Cantini (E 1041)
- Milan, Galleria de Milione (E 1027)
- Moscow, Salon Bolshoi Dimitrievka (E 862, 874, 875, 891)
- The Group 'The Donkeys Tail' (E 863)
- Kamerny Jewish State Theater (E 886)
- League for Culture Exhibition (E 888)
- Galerie Lemercier (E 878)
- Mir Iskustva* (E 889)
- The Group 'Mischen' (E 868)
- Munich, Haus der Kunst (E 1090)
- Neuss, Clemens Scls Museum (E 1042)
- New York, Buchholtz Gallery (E 996)
- Galerie Chalette (E 1050, 1079)
- Coordinating Council of French Relief Societies (E 948)
- Demotte Gallery (E 920)
- Gallery Ferrargil (E 965)
- First Papers of Surrealism* (E 949)
- Gallery of Jewish Art (E 962)
- Kleemann Gallery (E 982)
- Knoedler Galleries (E 1012)
- Lilienfeld Galleries (E 940, 942)
- Pierre Matisse Gallery (E 944, 945, 946, 947, 952, 955, 956, 961, 966, 973, 981)
- Gallery Montross (E 893)
- Museum of Modern Art (E 934, 950, 954, 967, 968, 997, 1061, 1101)
- New Art Circle. J. B. Neumann (E 933)
- Perls Galleries (E 1049, 1062)
- The Reinhardt Galleries (E 903)
- Curt Valentin Gallery (E 957, 1019)
- Nice, Galerie des Ponchettes (E 998, 999, 1020, 1051, 1080)
- Musée Masséna (E 1106)
- Ostende, Palais des Thermes (988)
- Paris, Galerie Barbazanges-Hodebert (E 894, 895, 899, 913)
- Galerie Beaux-Arts et Gazette des Beaux-Arts (E 931)
- Galerie Bernheim-Jeune (E 908, 917)
- Bibliothèque Nationale (E 1063)
- Galerie Charpentier (E 974, 1052, 1065)
- Galerie De Berri (E 963)
- Grand Palais (E 905)
- Galerie Katia Granoff (E 904, 906, 907, 909, 910)
- Librairie La Hune (E 989)
- Galerie Maeght (E 1000, 1021, 1033, 1066, 1082, 1107)
- Galerie Mai (E 943)
- Musée des Arts Décoratifs (E 1022, 1091, 1100)
- Musée National d'Art Moderne (E 976, 1064, 1081)
- Petit Palais (E 930, 935)
- Galerie Le Portique (E 914, 922)
- Galerie des Quatre-Chemins (E 900)
- Galerie Renon et Colle (E 936)
- Salon d'Automne (E 865)
- Salon de Mai (E 1032)
- Salon des Indépendants (E 864, 869, 873)
- Salon des Tuileries (E 896, 911)
- Galerie Vendôme (E 964)
- Galerie Jean-Marc Vidal (E 975)
- Galerie Weill (E 912)
- Pasadena, Pasadena Art Museum (E 1067)
- Philadelphia, Art Alliance (E 937)
- The Prints Club of Philadelphia (E 921)
- Pittsburgh, Carnegie Institute (E 941, 1092)
- Prague, Gallery Dra Feigla (E 927)
- Pskov, (E 885)
- Ravenna, Museo Nazionale (E 1093)
- Recklinghausen, Kunsthalle (E 1053)
- Reims, Musée des Beaux-Arts (E 1097)
- Rome, Galleria La Medusa (E 1043)
- Galleria dell' Obelisco (E 1032)
- 'Saint Louis des Français' (E 1001)
- Salzburg, Galerie Welz (E 1068)
- San Francisco, California Palace of the Legion of Honor (E 923)
- Santa Barbara, Calif., Museum of Arts (E 1028)
- São Paulo, IV Biennale. Special Hall (E 1060)
- Stockholm, National Muscet (E 990)
- Galerie Samlaren (E 1013)
- St. Petersburg (Petrograd), Gallery of *Apollon* (E 860)
- Salon of Prince Bariatinsky (E 861)
- Gallery N. E. Dobitchina (E 876, 877, 879, 880, 881)
- Mir Iskustva* (E 866)
- Winter Palace (E 883)
- Tel Aviv, Museum (E 1009, 1070)
- The Hague, Esher Surrey Gallery (E 925)
- Turin, Palazzo Belle Arti (E 1014)
- Museo Civico, Palazzo Madama (E 1029, 1071)
- Venice, XXIX Biennale (E 983)
- Vevey, Musée Jenisch (E 1083)

- Vienna, Albertina (E 1030)
 Galerie St. Stephan (E 1084)
 Vilna, Jewish Cultural Institute (E 932)
 Vitebsk, (E 882, 884)
 Washington D. C., Phillips Memorial Gallery (E 951)
 Yverdon, Hôtel de Ville (E 1054)
 Zürich, Kunsthau (E 901, 1002)
- Chagall, Maroussia (Mariaska), (the artist's sister) 23, 62
 Chagall, Rachel (the artist's sister) 23
 Chagall, Rosa (the artist's sister) 23
 Chagall, Vava (Valentine Brodsky, the artist's second wife) 529, 547, 552, 591, 617
 Chagall, Zahar (the artist's father) 16, 22f, 23, 41, 219, 224, 383, 435
 Chagall, Zina (the artist's sister) 23
Chalastre (B 8)
 Champigneulle, Bernard (B 566)
 Chapiro, Jacques 144, (B 732, 815)
 Chaplin, Charles Spencer (B 111)
 Chapman, Manuel (B 273)
 Chardin, Jean-Baptiste Siméon 96, 221, (B 796)
 Charensol, Georges 334, (B 2, 21, 114, 246, 274, 324, 676, 844)
 Charmet, Raymond (B 761)
 Charney, Daniel (B 128)
 Charpentier, J. (B 677)
 Charrau, Pierre 365
 Chastel, André (B 614, 762)
 Cheney, Sheldon (B 416)
 Chevalier, Denis (B 481)
 Chevreul, Michel Eugène 136
 Chirico, Giorgio de 14, (B 82, 556), (E 945, 1039)
 Chopin, Frédéric (B 148)
 Christ, Yvan (B 604)
 Cimabue 90, 221, 304, 542
 Cirlot, Juan Eduardo (B 535)
 Claudel, Paul 501
 Clay, Jean (B 859d)
 Cocteau, Jean (B 84, 120)
 Cogniat, Raymond (B 382, 544, 615), (E 931, 1069)
 Colley, Hubert (B 330)
 Colombier, P. du (B 331, 375)
 Colombo, Alfredo (B 763)
Commentary (B 12)
 Conlan, Barnett (B 585)
 Coquiott, Gustave 88, 334, 345, 350, (B 96, 104, 189, 217, 218, 275), (E 914)
 Corle, Edwin (B 145)
 Cornette, A. (B 353)
 Cornford, Frances (B 139)
 Corot, Camille 45, 109
 Courbet, Gustave 96, 221
- Courthion, Pierre (B 39, 303, 319, 324, 370, 733)
 Couturier, Père 573
 Cramer, G  rald (B 175)
 Crespelle, Jean-Paul (B 764, 765, 859e)
- Dabit, Eug  ne 422
 Dagron, Jean (B 586, 587, 859f), (E 1020)
 Dali, Salvador 136
 Dali, Gala (Eluard) 334
 Damase, Jacques (B 845, 859ee)
 Damien, Jean (B 545)
 Danton, Georges Jacques 144
 D  ubler, Theodor 179, 180, 189, 205, (B 210, 214, 227)
 Daumier, Honor   (B 639), (E 1054)
 David, Jacques Louis (B 544)
 Davis, Audrey (B 846)
 Debenedetti, Elisa (B 734, 859g)
 Decaunes, Luc (B 517)
 Degand, L  on (B 500, 501)
 Degas, Edgar 81, (B 723)
 Deitsch, A. (B 389)
 Delacroix, Eug  ne 96, 136, (B 30, 78f)
 Delange, Ren   (B 735)
 Delaunay, Robert 112, 114ff, 126, 177, 206, 334, 337, 341, 365, 381
 Delaunay, Sonia 114, 334, 337
 Delteil, Joseph 365, (B 324)
 Delvaux, Paul (E 1060)
 Demarne, Pierre (B 160)
 Demisch, Heinz 153, 203, (B 766, 767)
 Derain, Andr   112, (E 925, 945)
 Derm  e (B 146)
Derri  re le Miroir (B 149, 153, 158, 167, 177, 182, 183, 185a), (E 1021, 1033, 1066, 1082, 1107)
 Descargues, Pierre (B 678)
 Desson, A. (B 261)
 Devenyi, Ivan (B 859h)
 Diaghilev, Serge 52, 59, 92, 93, 147, 365, 473, 550
 Dial Collection (E 893)
Dictionnaire de la Peinture Moderne (B 632)
 Dichl, Gaston (B 763)
 Diwo, Jean (B 679, 736, 768)
 Dizengoff, Meier 384f
 Djatkine, Rabbi 41
 Dobitchina, N. E. 244, (E 876)
 Dobrushin 303
 Dobuschinsky, Matislav 59, 266, 268, 272
 Dominguez, Oscar (B 163)
 Donatello 421
 Dorival, Bernard (B 469, 482, 502, 645), (E 1089)
 Dos Passos, John (B 186, 495), (E 1050)
- Doub (B 247)
 Dreyfus, Albert (B 291, 354)
Du (B 859i)
 Dubnov, Simon 409
 Dufour, Bernard (B 185c)
 Dufresne, Charles (E 907)
 Dufy, Raoul 431, (B 791)
 Dunoyer de Segonzac, Andr   96, 114
 Dupont, Jacques (B 816, 846a), (E 1097, 1100)
 Durand-Ruel Gallery 96
 Duthuit, Georges 348
 Duthuit-Matisse, Marguerite 348
 Dvoř  k, F. (B 769)
- Edouard-Joseph, Ren   (B 332)
 Efross, Abraham M. 63, 70, 95, 112, 222f, 243, 246, 248, 256, 292, 296, 318, (B 193, 197, 198, 205, 219, 220, 221, 228, 304, 324, 334, 383)
 Ehrenburg 95, 96
 Einstein, Carl (B 276)
 Elgar, Frank (B 588)
 El Greco 144, 221, 400
 Eliashev, Dr. *see* Baal Makhshoves
 Eluard, Paul 334, 372, 476, (B 137, 163, 185b, 483, 500, 518, 528), (E 977, 1031, 1060, 1102)
Emporium (B 546)
 Engel, Jo  l (?) 303
 Engelman, Jan (B 355)
 Engels, M. T. (E 1042)
 Ensor, James (E 988)
 Epstein (B 84)
Erasmus Price (B 78), (E 1095)
 Erben, Walter 397, 424, 426, (B 680)
 Ermolaeva 272
 Ernst, Helge (E 1095)
 Ernst, Max 14, 136, 137, 315, 334, 432, (B 132, 163, 185c)
 Escolier, R. (B 401)
 Esenin, Sergei Alexandrovich 243
 Estienne, Charles (B 567, 589, 616, 681, 682), (E 1021)
 Ettinger, P. D. (B 305)
 Evreinov, Nicolas 289, 291
- Fabrikant, M. (B 222)
 Falk, Robert 266
 Farber, Manny (B 434)
 Feffer, Itzik 304, 441, 470, (B 58, 129, 130)
 Feilchenfeldt, Walter 318
 Fels, Florent 334, 337, 341, (B 22, 248, 262, 263, 335, 646, 770, 771, 772)
 Fenster, H. (B 63)
 Ferry, Madeleine (E 1080)
 Fierens, Paul 370, (B 110, 320, 321, 324, 407)

- Fingal, Stephan (B 683)
 Flechtheim, Alfred 318, 381
 Fleg, Edmond 384
 Flemming, Hanns Th. (B 568, 633, 773, 774, 775)
 Flesch-Thebesius, Marlies (B 647)
 Floersheim, Georges (B 648)
 Fokine, Michel 577
 Fondane, Benjamin (B 336, 384)
 Forain, Jean Louis (B 90)
 Fort, Louis 370
 Fouquet, Jean 96, 221
 Francis, H. S. (B 547)
 Frankfurter, A. M. (B 485)
 Franklin, Harold (B 40, 371)
 Fraser, M. (B 435)
 Freud, Sigmund 135f
 Friedländer 266
 Friesz, Othon (E 906)
 Frost, Rosamund (B 436)
 Fry, Varian 431f
- Gagnon, Maurice (B 425)
 Galoschine 64
 Gamzu, C. (B 817)
 Gargallo, Pablo 365
 Gascar, Pierre (B 847)
 Gasser, Manuel (B 185g, 569, 649, 818, 848, 859i)
 Gauguin, Paul 12, 14, 57, 69, 71f, 81, 96, 112, 116, 525, 591f
 Genauer, Emily (B 431, 449, 519, 650, 849, 849a)
 Geniaux, Claire-Charles (B 737)
 George, Waldemar 11, (B 120, 249, 250, 292, 306, 307, 324, 486, 503, 504, 520, 521, 590, 684, 685, 776)
 Georges-Michel, Michel (B 437, 454, 470, 505, 686)
 Géricault, Théodore 96
 Germont family 69
 Giacometti, Alberto (B 146, 163, 185g)
 Gide, André 501
 Gilioli, Emile (B 185e)
 Gilland, Hill (B 308)
 Gilles-Guilbert, Claire (B 570)
 Ginsburg, Abraham 365
 Ginsburg, Baron David 50
 Ginsburg, Ilya S. 50, 83
 Giotto 23, 221, (B 476, 559)
 Giraudoux, Jean (B 102)
 Girou, Jean 365, (B 356, 357, 417)
 Gleizes, Albert 96, 114, 153, 177, (B 146)
 Gogol, Nikolai V. 289, 292, 319, 321, 322f, 333, 338, 344f, 350, 352, 370, 388, 496, 617, (B 142, 609)
 Goldberg 50, 57, 69
 Goldberg, Leah (B 452)
 Golding, John (B 778)
- Goldmann, Lucien (B 818a)
 Goldstein, Chaja (E 977)
 Goldwater, Robert (B 471)
 Goll, Claire 334, (B 91, 97, 98, 99, 100, 152)
 Goll, Ivan 334, (B 91, 123, 124, 152)
 Gompers, Joseph (B 277, 358)
 Goncharova, Natalia 277, (B 82)
 Goodrich, Lloyd (B 337)
 Göpel, Erhard (B 777)
 Gottlieb, Elaine (B 738)
 Goya, Francisco 386, 400, 542
 Granoff, Katia (B 536)
 Granovsky, Alexis 292, 296, 303, 365, 451
 Gravenkamp, Kurt (E 1077)
 Greenberg, Clement (B 687)
 Grenier, Jean (B 571, 779)
 Griline, G. (B 206, 211)
 Gris, Juan 128
 Grohmann, Will (B 605, 634, 739)
 Grosz, George 318
 Gruna, Klaus (B 780)
 Grünewald, Matthias 14, 446
 Grützmacher, C. (B 740)
 Gruyter, W. J. de (B 359, 372)
 Guéguen, P. (B 781)
 Guenne, Jacques 334, (B 26, 293, 438)
 Guérin, Jacques (E 1091)
 Guermentes (B 782)
 Guggenheim, Peggy (B 51, 439), Collection (E 1003)
 Guggenheim, Solomon R., Collection (E 937, 1075)
 Guillevic (B 185e)
 Gurlitt Gallery 316
 Guy 341
 Guze, Joanna (B 688)
- Haasen, Raymond 525
 Haesaerts, Luc (B 408)
 Haftmann, Werner (B 635)
 Halle, Fannina W. 217, (B 229)
 Hamblett, C. (B 522, 522a)
 Hammacher, A. M. (B 390)
 Hare, David (B 132)
 Harlaire, André (B 264)
Harper's Bazaar (B 440)
 Haubrich Collection (E 986, 1085)
 Hauert, Roger (B 651)
 Hauser, Ernst O. (B 572, 859j)
 Hausmann (B 146)
 Hayter, Stanley William 442
 Heilmäier, H. (B 360)
 Heimann, Dr. 316
 Heise, Carl-Georg (B 783)
 Hentzen, Alfred (E 1037, 1088, 1089)
 Hering, Karl-Heinz (E 1098)
 Hertz, Henri (B 506)
 Hildebrandt, Hans (B 251)
- Hirsch, Karl Jakob (B 573)
 Hirschfeld, K. (B 185g)
 Hodin, Joseph P. (B 550, 592, 652)
 Hofer, Karl 318
 Hoffmann, Edith (B 859k)
 Hofstein, David 300, 303, (B 83)
 Holst, Niels von (B 636)
 Hugo, Valentine (B 163)
 Hugo, Victor 377
 Huidobro (B 146)
 Humbert, Agnès (B 523)
 Hutchison, Collister (B 150)
 Huyghe, René (B 147, 391, 551, 819)
- Iliazd (Ilya Zdanevich) (B 146)
 Israel, Madeleine (B 35, 361)
 Israels, Josef 43
 Ivanov, Vyacheslav 60
- Jachnine 22, 41
 Jackerson 266, 272
 Jacob, Max 146, (B 102)
 Jacobsen (B 185e)
 Jacquet, Henry (E 1105)
 Jaffe 50
 Jaffé, H. L. C. (E 977)
 Janis, Sidney (B 456), (E 949)
 Jardot, Maurice (B 524), (E 972)
 Jarry, Alfred 12
 Javitch 83
 Jawlensky, Alexei von (B 82)
 Jean, Marcel (B 784)
 Jedlicka, Gotthard (B 185g, 385, 472)
 Jewell, E. A. (B 441)
 Johnson, Una E. (B 457)
 Jolas, Maria (B 146)
 Jouffroy, Alain 341, (B 617, 689, 690, 741, 742, 785)
 Joutkewitsch, S. (B 230)
 Joyce, James 24
 Jung, Carl G. 136
 Juviler, A. A. (E 1012)
- Kafka, Franz 91
 Kaganovitch, Max 313
 Kagan-Shabshay 243, 244, 246, 304f, 324
 Kahoto, H. (B 757a)
 Kalisker, Abraham 15
 Kalmer (B 279)
 Kamaguchi, K. (B 757a)
 Kampf, Avram (B 574)
 Kandaurov, K. V. 147, 243
 Kandinsky, Wassily 277, 303, (B 82, 739), (E 884)
 Kaplan, M. (B 309)
 Karpfen, F. (B 223)
 Kerenski, A. F. 250

- Kessel, Joseph (B 102)
 Kinkel, Hans (B 820)
 Kisling, Moïse (E 925)
 Klee, Paul 14, 18, 114, 591, (B 663)
 Kleimann, A. (B 87)
 Kloomok, Isaac (B 458, 575)
 Klünner, Lothar (B 4, 116)
 Knoth, W. (B 786)
 Knox, Israel (B 487)
 Koeford, Erling (B 821)
 Koenig, Léon (E 1060)
 Kogan, Moïse 144, 177, 272, 318, (E 925)
 Köhler 206
 Kokoschka, Oskar 591, (B 78), (E 1095)
 Kolb, Eugène (E 1061)
 Kolinskaya 272
 Korovine, Konstantin A. 59
 Kraus, Felix (B 442)
 Kraus, W. (B 691)
 Kremegne, Pinkus 144
 Kubin, Otokar 206, (E 871)
 Kuenzi, André (B 576)
 Kuh, Katherine (B 488, 849b)
 Kuhn, Alfred (B 234)
 Kuho, T. (B 757a)
 Kurtz, Aaron (B 489)
- Lacourière, Roger 525
 Lacretelle, Jacques de (B 102)
 La Fontaine, Jean de (*Fables*) 322, 344, 347f, 350, 370, 496, 504, 617, (B 154, 324, 327, 329, 330, 331, 333, 339, 340, 342, 344, 347, 348, 588, 599)
 La Fresnaye, Roger de 96, 114, (B 644)
 Lake, Carlton (B 743, 850)
 Lakhovski, Arnold 334, 377
 Landau, Paul (B 235)
 Landau, Rom (B 265)
 Landmann, Salcia 300
 Landolt, Hanspeter (E 1059)
 Lange, Rudolf (B 787)
 Langlois, Henri 504
 Langsner, Jules (E 1067, 1104)
 Langui, E. (B 473), (E 988)
 Larionov, Mikhail 206, 277, (B 82)
 La Serna, Ramon Gomez de (B 455)
 Lasker-Schüler, Else 316
 Lassaigue, Jacques 334, 409, 547, (B 70, 168, 386, 507, 508, 525, 552, 593, 653, 692, 693, 694, 744, 822), (E 974, 993, 1060)
 La Tourette, Gilles F. de (B 378, 402), (E 926)
 Laurens, Henri 144, 300, (B 146, 163), (E 1048)
 Lautréamont, Comte de (Isidore-Lucien Ducasse) 145
 Lawler, Justus Georg (B 654)
- Le Fauconnier, Henri 96, 177
 Léger, Fernand 112, 114, 144, 178, 573, (B 68, 146, 163, 621, 791)
 Lehel, François (B 101, 280)
 Leheutre (B 90)
 Lejeune, Robert (B 851)
 Le Nain, the Brothers 96
 Lenin, Vladimir Ilich 243, 250, 266, 413, 414, 443, 490
 Lerner, Max (B 618)
 Lessin-Abraham, Walt (B 125, 126)
 Leuzinger, Pierre (B 852)
 Levin, Manasseh (B 3, 115)
 Lévinson, André 334, (B 199, 200, 204, 207, 236, 294)
 Levitan, Isaac 43, 57
 Lévy, Simon 334
 Leymarie, Jean (B 185c, 490, 859l), (E 1103)
 Lhôte, André 114, 431, (B 266, 426, 571)
 Liberman, Alexander (B 637, 823)
 Lichtenstein, Isaac (B 295)
 Liebermann, Max 43
Life (B 594, 824)
 Limbour, Georges (B 619)
 Lipchitz, Jacques 573
 Lisdikh 272
 Lissitsky, El 246, 272, 277, (E 884)
 Longus (*Daphnis and Chloe*) 547, 550, (B 185)
 Lozowick, Louis (B 252, 267, 281, 322, 443)
 Lubavina 266
 Lubomirski, O. 294, (B 409)
 Lukomsky, G. H. (B 237)
 Lunacharsky, A.V. 147, 265, 266, 304, (B 190)
 Lunel, Armand (B 159, 695, 788)
 Lunois (B 90)
 Lurçat, Jean 573
 Lutz Gallery 318
 Luzzatto, Guido Ludovico (B 268, 338, 376, 696)
- McBride, H. (B 432, 444, 491)
 McLane, James L. (E 1028, 1067)
 McMullen, Roy (B 859n)
 McNeil, John (B 12, 13)
 MacOrlan, Pierre (B 102)
 Maeght, Aimé 501, 526
 Maeght Gallery 501, 519, 521, 526, 530
 Magnelli, Alberto (B 146, 185e)
 Mai Gallery 431, (E 943)
 Maillol, Aristide 71, 356, 365
 Majorick, Bernard (B 164, 655)
 Malevich, Kasimir 266, 272, 277, 278, 303, (E 884)
 Malik 95, 109
 Malone, Lee (E 1039)
- Malpel, Charles 206
 Malraux, André (B 852)
 Man, Felix H. (B 606, 620)
 Manet, Edouard 45, 96, 98, (B 826)
 Mann, Mendel (B 859m)
 Manuel, Roland (B 375)
 Marc, Fernand (B 122, 387)
 Marc, Franz 114, (B 339)
 Marcoussis, Louis 114, 334
 Margolin, S. 292, (B 392)
 Marinetti, Emilio Filippo Tommaso 145, 178
 Maritain, Jacques 377, 422, 437, (B 52, 324, 388, 450)
 Maritain, Raïssa 321, 377, 395, 414, 422, 437, (B 131, 451, 526, 553), (E 989, 1079, 1100)
 Marlier, Georges (B 282, 410)
 Marq, Charles 579, 589, (B 834a), (E 1100)
 Marshall, Jonathan (B 656)
 Martin, Kurt (B 524), (E 972)
 Martineau, Jacques-François (B 68, 621)
 Marx, Karl 266
 Masaccio (Tommaso Guidi) 542
 Massine, Léonide 438, 440
 Masson, André 431, (B 132, 146, 163)
 Mathey, François (B 789), (E 1088, 1091, 1096)
 Matisse, Henri 81, 96, 98, 109, 322, 431, 437, 501, 573, (B 69, 146, 548, 791), (E 945, 1024)
 Matisse, Pierre 437, 501
 Matta Echaurren, Roberto (B 132)
 Maurer, Otto (B 745)
 Mauratille, Guy (B 859 o)
 Mayakovski, Vladimir VI. 243, 254, 268
 Maywald, Willy (B 537)
 Mazin, 167, 168
 Medecin, Jean (E 1106)
 Mehrling, Walter (B 657)
 Meidner, Ludwig 318
 Meier ben Baruch, Rabbi 137
 Meier-Graef, Julius (B 296)
 Mekler, Victor 49f, 83, 95, 265
 Merkelbach, Reinhold 548
 Metzinger, Jean 114, 153, 177, (B 146)
 Meyer, Franz (B 169, 185d, 622, 697, 698, 790, 825, 852a), (E 1045)
 Meyerhold, Vsevolod E. 254, 289, 291, 365
 Meyerson, Ake (B 859p)
 Michaux, Henri 400
 Michoels, Solomon 294, 296, 365, 441, 451, (B 409)
 Mietschaninoff, A. 49, 50, 95
 Mil, Joseph (B 36, 362)
 Milhaud, Darius (B 159)
 Miller, Henry (B 459, 527)
 Millet, Jean-François 96

- Miró, Joan (B 146, 163, 185g, 791)
 Modersohn-Becker, Paula 81
 Modigliani, Amadeo 144, (B 581)
 Moldovan, Kurt (B 658)
 Mondrian, Piet (B 826)
 Monet, Claude 542f, 591, (E 1083)
 Mongault, Henri (B 142)
 Morand, Paul 345, 370, (B 84, 102, 105)
 Moravia, Alberto (B 528)
 Mornand, P. (B 554)
 Morosov, Ivan A. 72, 244
 Motherwell, Robert (B 132)
 Moulrot, Fernand 526, (B 153, 155, 181, 791, 814)
 Mozart, Wolfgang Amadeus 14, 494, 542
 Muche, Georg 315
 Muller, Hannah B. (B 495), (E 968)
 Muller, Joseph-Ernst (B 826)
 Munch, Edvard 12, (B 548)
Musica Viva (B 172)
 Myers, Bernard S. (B 607, 699)
- Nacenta, Raymond (B 827)
 Naef, Hans (B 538)
 Namenyi, Ernest (B 577, 700)
 Narkiss, M. (B 578), (E 1008)
 Navon, Aryeh (B 452)
 Nef, John (B 73)
 Netter, Maria (B 555, 659)
 Neuch (the artist's uncle) 24, 189, 219
 Neugass, Fritz (B 310)
 Neumann, Erich 383, 393, (B 746, 792)
 Neumann, J. B. 318, (E 933)
 Nijinsky, Bronislava 398
 Nijinsky, Vaslav 398
 Nister, Der 246, 300, 301, 303, (B 79)
 Niurenberg, A. (B 297)
 Noël, Lucie (B 859q)
 Nussbaum, J. J. (B 859r)
- Obolenskaja, Julie Leonidovna 59, 60
 Ohre, Rabbi 41
 Olliver, J. P. (B 660)
 Ongaro, Alberto (B 853)
 Ontanon, M. (B 445)
 Opatoshu, Joseph 437, (B 121, 143)
 Osborn, Max 294, (B 238, 340, 427)
 Oseka, Andrzej (B 747)
 Ostrun (framemaker) 144, 167
- Parinaud, André (B 859s)
Paroles Peintes (B 185c)
 Pasternak, Boris L. 243
 Parker, R. A. (E 949)
 Pascin, Jules (B 581)
 Patai, Eva H. (B 411)
 Paulding, G. G. (B 453)
- Paulhan, Jean 377, 422, 525, 591, (B 167, 178, 185c, 701), (E 1066)
 Payro, J. (B 446)
Péché capiteux, Les sept (B 102)
Peintres-Graveurs Indépendants, Les (B 94)
 Pen, Jehuda 23, 43ff, 49, 50, 52, 250, 265, 272, 277, 616, (B 25)
 Peretz, Isaac Loeb 246, 268, (B 80)
 Peyron, Amadeo (E 1029)
 Picasso, Pablo 88, 111, 112, 137, 156, 322, 365, 366, 431, 501, 597, (B 146, 163, 544, 549, 622, 623, 686, 791), (E 1054)
 Picro della Francesca 88, 591
 Pinkus, Gerhard (E 1104)
 Pintó, Alfonso (B 702)
 Piper, John (B 859t)
 Pissarevsky (the artist's uncle) 43, 219
 Pissarro, Camille 43, 542
 Platte, Hans (B 703)
 Pobé, Marcel (B 556, 661, 748)
 Poggioli, G. (B 749)
 Poggioli, Renato (B 447)
 Politzer, Heinz (B 403)
 Pollack, Peter J. (B 557)
 Pollaiuolo, Antonio 221
 Pollock, Jackson 355
 Ponente, Nello (E 1043)
 Pontorno (Jacopo Carrucci) 341
 Popov, N. (B 323)
 Posner 57
 Potin, Maurice 348, 370
 Pougatch, I. (B 859u)
 Pougny, Jean *see* Puni, Ivan
 Poulain, Gaston (B 492)
 Pozzi, Catherine 501
 Prampolini, Enrico (B 82)
 Prevanne, A. (B 31, 341)
 Prévert, Jacques (B 149)
 Probst, Rudolf (B 704)
 Puma, Fernando (B 509)
 Pumpiansky, L. (B 212)
 Puni, Ivan (Jean Pougny) 266, 268, 270, 272
 Punin, N. N. (B 202)
 Pushkin, Alexander S. 438
 Pustinin 268
 Putnam, S. (B 283)
- Radiguet, Raymond (B 84)
 Radlova 266
 Ragon, Michel (B 558)
 Rais, Emmanuel (B 529)
 Ramel, Serge 519
 Ramié, Georges 519, (E 1102)
 Ramié, Suzanne 519, (E 1102)
 Ramo, Mac (B 120)
Rassviet (B 11)
 Rath, Karl von (E 1096)
- Ravel, Maurice 550, 574, (B 797)
 Raynal, Maurice 334, (B 27, 298, 324, 510, 548, 549, 608)
 Razume 289
 Read, Herbert (B 793)
 Redeker, Hans (B 705)
 Redon, Odilon 12
 Regnault, P. A. 206
 Rembrandt 18, 87, 96, 386, 400, 489
 Remszhardt, Godo (B 662)
 Renoir, Auguste 96, 98, (B 90, 686)
 Repin, Ilya E. 43, 45, 52, 93
 Reuther, Hanno (B 859v)
 Reverdy, Pierre (B 112)
 Revol, Jean (B 794)
 Rey, Robert (B 151, 269, 551)
 Rey, Stéphane (B 412)
 Ribemont-Dessaigne, G. (B 706)
 Richier, Germaine 573
 Ridder, André de 365, (B 253, 324, 342, 343, 363, 377), (E 1031, 1099)
 Rigamonti, F. (B 795)
 Rilke, Rainer Maria 426, (B 657)
Rimon (B 87)
 Roberts, Colette (B 750)
 Rodchenko, Alexander 277, 303
 Roddy, Joseph (B 853a)
 Roditi, Edouard 316, (B 751, 828, 829)
 Roerich, Nicholas K. 52
 Roger-Marx, Claude (B 311, 623, 707, 796, 854, 859w), (E 1105)
 Rohe, J. (B 663)
 Rom, Alexander 167, 268, 272, 277
 Romans, Jules (B 151)
 Rosanova, Olga 266
 Rosenberg, Harold (B 474)
 Rosenblum, Robert (B 830)
 Rosenfeld, Bella *see* Chagall, Bella
 Rosenfeld, Jacob (the artist's brother-in-law) 243, 313
 Rosengart, Siegfried (B 60), (E 987)
 Rosensaft Collection (E 1083)
 Rosenthal, L. (B 254)
 Rotermund, Hugo M. 386, (B 831, 832, 855)
 Rotzler, Willy (B 859i)
 Rouault, Georges 356, 431, 573, (B 548)
 Rousseau, Henri 12, 14
 Roy, Claude (B 664)
 Rubens, Peter Paul 150
 Rubiner, Frida 318
 Rubiner, Ludwig 146, 315, 318
 Rubinstein, Anton 42
 Rublev, Andrei 90
 Rüdinger, A. (E 1004, 1044)
 Ruppel, K. H. (B 797)
 Russell, John (B 859x)
 Russoli, Franco (B 638)

- Sadoul, R. (B 595)
 Saidenberg, Savel M. 52, 71, 616
 Salmon, André 146, 377, (B 1, 23, 102, 109, 113, 191, 270, 299, 300, 312, 313, 324, (E 914, 931)
 Salvini, Roberto (B 539)
 San Lazzaro, Gualteri di (B 174, 540)
 Sargent, John Singer 95
 Sarik, O. G. (E 885)
 Sarlage, Madeleine (B 665)
 Sauvage, Maryvonne (E 1063)
 Schade, Herbert (B 798)
 Schapiro, Meyer (B 165, 666), (E 1061, 1103)
 Schatz, B. (B 448)
 Scheffler, Karl (B 231, 239, 301)
 Schklowsky, W. (B 209)
 Schmalenbach, Werner (B 708)
 Schmidt, Georg 114, (B 460, 524, 579, 596, 624, 639, 667, 752), (E 972)
 Schmidt, Paul Ferdinand (B 597)
 Schmied, Wieland (B 709, 710), (E 1068)
 Schmitz, Marcel (B 344, 413)
 Schneider, Daniel (B 493)
 Schniewind, Carl O. (B 494, 495), (E 968)
 Scholem, Gershom 15
 Schreyer, Lothar (B 626)
 Schulze Vellinghausen, Albert 16, 132, (B 668, 711, 712, 799)
 Schwartzbaard (B 106)
 Schwitters, Kurt 315, (B 146)
 Schwob, J. Alfred (B 393)
 Schwob, René 372, (B 111, 119, 314, 315, 364, 713)
 Secker, Hans F. (E 897)
 Segal, David (the artist's grandfather) 22
 Segal, Hajim Ben 22
 Segal, Zahar (the artist's uncle) 22
 Segal, Zussy (the artist's uncle) 22, 219
 Seghers, Pierre (B 677)
 Segui, S. (B 757a)
Sélection (B 10, 324)
 Seligmann, Kurt (B 132)
 Serouya, Henri (B 271, 345)
 Serov, Valentin A. 45, 57, 59
 Seuphor, Michel (B 146)
 Seurat, Georges 98, 542
 Sev, Leopold 57f, 59, 93
 Severini, Gino (B 82)
 Sevin 272
 Sidorow, J. (B 240)
 Signac, Paul 542, (B 90)
 Signorelli, Luca 221
 Sisley, Alfred 542
 Skibine, Georges 577
 Soby, James Thrall (B 823), (E 946)
 Soffici, Ardengo 144
 Solier, René (B 185c, 855a)
 Somov, Konstantin 59
 Sondaz, M. L. (B 284)
 Sorin, S. A. 377
 Sorlier, Charles 526
 Sosset, L.-L. (B 714)
 Soupault, Philippe (B 81, 255, 285, 800)
 Soutine, Chaim 109, 144, (B 581), (E 958)
 Spencer, Charles S. (B 715)
 Spender, Stephen (B 139)
Spiegel, Der (B 801)
 Spire, André (B 373, 428)
 Stanislavski, Konstantin 84, 291, 292
 Stejuh, Blajenka (B 802)
 Sterenberg, David 144, 277, 303, (B 233)
 Stern, Louis E. 476
 Stevo, Jean (B 856)
 Stieglitz, Baron 52
 Strachen, Walter J. (B 640)
 Stravinsky, Igor 132, 470, (B 145, 172, 535)
 Struck, Hermann 318
 Strykowski, Julian (B 173)
 Stubbe, Wolf (E 1089)
Sturm, Der (B 186, 187, 241, 626)
 Sulser, W. (B 598)
 Supervielle, Jules 372, 400, 422
 Survage, Léopold (B 146)
 Sussan, René ben (B 534)
 Sussmann, Cornelia (B 641)
 Sussmann, Irving (B 641)
 Suzkever, Abraham (B 157)
 Svaneva, Elisabeth Nikolaievna 59
 Sweeney, James Johnson 136, 145, 476, (B 54, 461, 495, 496), (E 968, 1050)
 Swet, Gershon (B 857)
 Sylvere, Jean (B 325)
 Synge, John Millington 292
 Syrkin, N. G. 57, 243
 Szczci, Ladislav (B 37, 365)
 Szitty, Emil (B 232)
 Szwed, Leon (B 803)
 Tabarand, G. (B 753)
 Taillandier, Yvon (B 76, 804)
 Tairov, Alexander 291
 Tal, Miriam (B 859y)
 Tanguy, Yves (B 132, 163)
 Tapié, Michel (B 185e)
 Tarabukine, N. (B 233)
 Tardieu (B 185e)
 Tatlin, Vladimir 277, 278
 Täuber-Arp, Sophie (B 146)
 Tchaikovsky, Piotr Ilich 438, 461
 Tenand, Suzanne (B 147, 609)
 Tériade, E. 344, 365, 386, 494, 496, 499, 504, 547, 552, (B 286, 346)
 Terrasse, Claude (B 418)
 Thalpir, G. (B 859z)
 Thibaud, Jacques (B 127)
 Thirion, Jacques (E 1106)
 Thomas, Jean (B 716)
 Thomas, L. (B 414)
 Thomas, Yvette (B 833)
 Thome, Jules-René (B 554, 610, 717)
 Tilberg 266, 268, 272
Time (B 562, 612)
Times, The (B 858)
 Tintoretto 96, 221, 421, 550
 Titian 96, 421, 542, 550, 591f
 Tolstoi, Leo N. 316
 Toulouse-Lautrec, Henri de 69, 81, (E 1047)
 Treu, Erwin (E 1059)
 Treves, Marco (B 471)
 Tugendhold, Jakob A. 95, 126, 177, 219, 220, 224, 243, 256, 318, (B 28, 192, 194, 195, 203, 205, 219, 224)
 Turique, Berr de (B 835c)
 Tzara, Tristan (B 146, 419)
 Uccello, Paolo 96
 Uhde, Wilhelm (B 316)
 Umansky, Konstantin 224, (B 215)
 Utrillo, Maurice (B 723)
 Valentin, Curt 318, (B 65)
 Valéry, Paul 501, (B 84)
 Vallery-Radot, Jean (E 1063)
 Valloton, Félix (B 90)
 Valsecchi, Marco (E 1093)
 Van den Eeckhout, D. (B 333)
 Van Diemen Gallery 318, (E 887)
 Van Gogh, Vincent 12, 96, 98, 100, 112, 221
 Van Hecke, P. G. 365
 Vanderpyl, Fritz (B 366)
 Vaughan, Malcolm (B 805)
 Velázquez, Diego 400
 Venturi, Lionello 337, 365, 381, 437, (B 136, 150, 158, 462, 463, 475, 476, 559, 560, 625, 669, 718), (E 983, 1000, 1002, 1008, 1023, 1026, 1029, 1033, 1039, 1055)
 Vercors (B 156)
 Verdet, André (B 651)
 Veronesi, Giulia (B 530)
 Vertès, Marcel (E 965)
Verve (B 155, 165, 184)
 Vetrov, A. (B 225)
View (B 13)
 Villard de Honnecourt 154
 Villon, Jacques 577, (B 146, 163)
 Vinaver, Chemio (B 161)
 Vinaver, Max Moisevitch 57f, 93, 95, 146, 334, (B 24)
 Vincent, Léandre (B 256)

- Vishniak 266
 Vissotsky 244
 Vistoli, Mario (E 1093)
 Vlaminck, Maurice 100, 109, 112, 356
 Vogel, Deborah (B 326, 374)
 Vollard, Ambroise 96, 322, 344, 347f, 355, 356, 370, 383, 386, 398, 478, 496, 525, 617, (B 324, 327, 347, 397, 457, 599), (E 917, 919, 1021)
 Volta, Sandro (B 719, 859)
 Voronca, Ilarie (B 107, 166)
 Vrubel, Michael A. 60
 Vuillard, Edouard (B 90)
- Waals, C. v. d. (B 712)
 Wachtangoff, Evgeni 294
 Wahl, Jean (B 150, 165, 561), (E 1000)
 Walden, Herwarth 138, 146, 154, 162, 173, 174, 206, 315f, 616, 617, (B 186, 213, 257, 626)
 Walden, Nell 206, 315f, (B 626)
- Wallis, N. A. D. (B 531)
 Walter, Bruno (B 127)
 Waring, David (B 541)
 Warnod, André (B 258, 272, 497)
 Watt, Alexander (B 398)
 Watteau, Jean-Antoine 96, 144, 542, 591
 Wehrli, René (E 1002)
 Weidle, Wladimir (B 379, 404)
 Weissstein, Allyn (B 627)
 Weltch, R. (B 859aa)
 Werner, Alfred (B 76a, 498, 563, 720, 721, 722, 754, 755, 834, 859bb)
 Wescher, Herta (B 564)
 Westheim, Paul (B 9)
 Wheeler, Monroe (B 399), (E 950)
 Wilenski, Reginald H. (B 429), (E 929, 980)
 Willet, John (B 806)
 Willrich, Wolfgang (B 405)
 Winterbotham Collection (E 971)
 Wischnitzer, M. (B 87)
 Wischnitzer, P. (B 242)
- Wischnitzer, Rachel (B 807)
 With, Karl (B 243, 324)
 Wogler, E. (B 859cc)
 Woinow, W. (B 287)
 Wojansky (B 317)
 Wolff, Kurt 478
 Wols (B 146)
- Zadkine, Ossip (B 185c)
 Zahn, Leopold (B 756)
 Zak, Eugène 322
 Zalozezki, H. (B 367)
 Zdanevich, Ilya *see* Iliazd
 Zemach, Naum 296
 Zemach, S. (B 368)
 Zervos, Christian 365, 431, (B 88, 259, 288, 318, 348, 369, 415, 420, 600), (E 970)
 Zervos, Yvonne 431
 Zukunft, Die (B 7)
 Zuloaga y Zabaleta, Ignacio 95
 Zumsteg, Gustav (B 185g)

